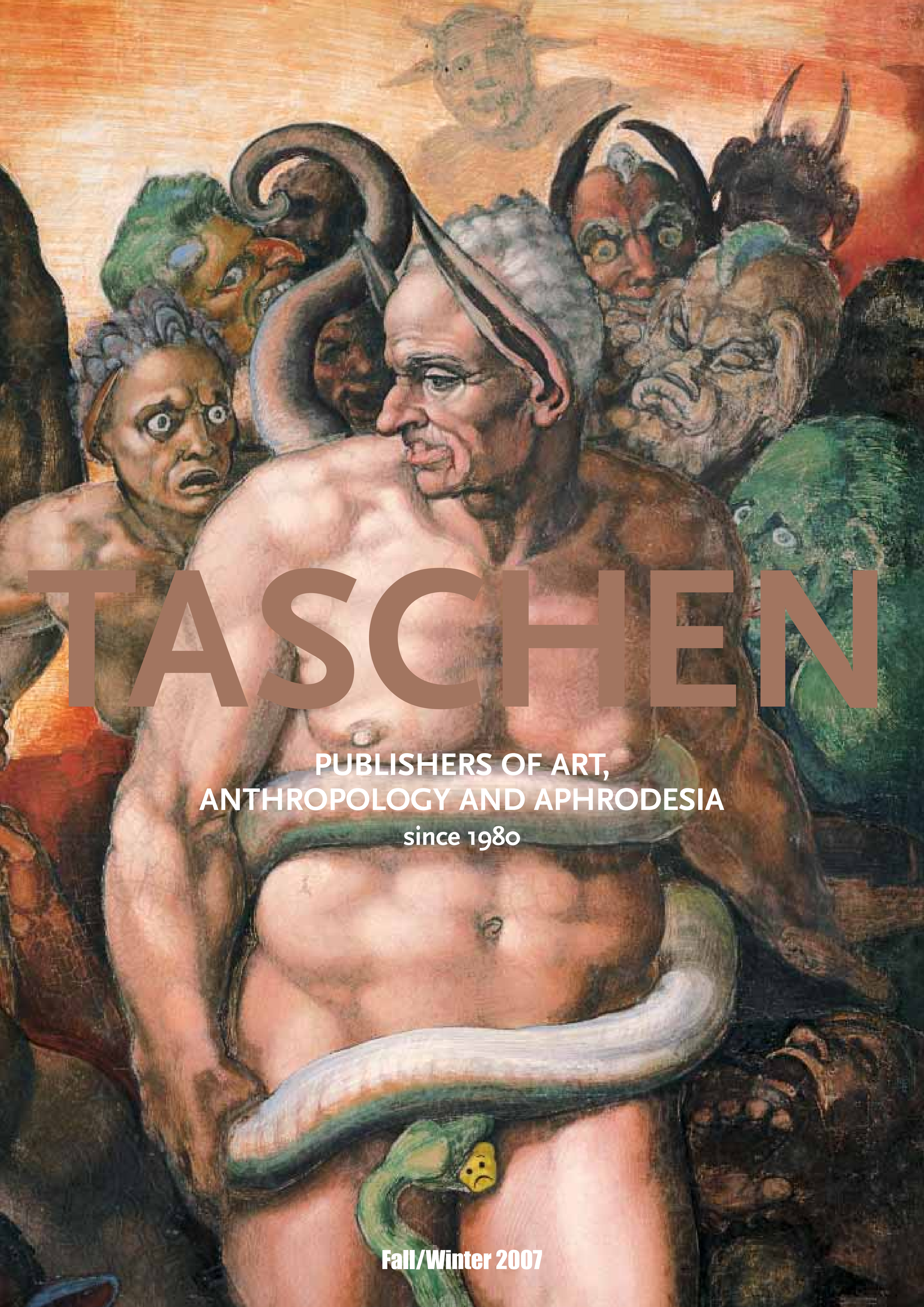
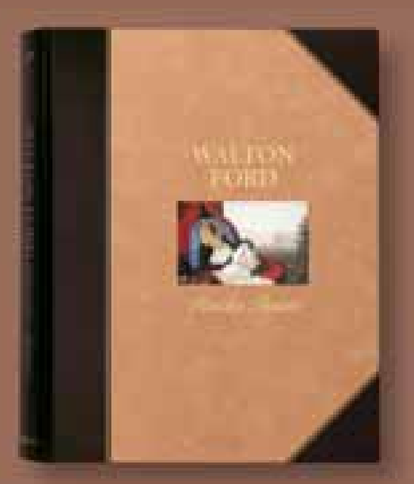
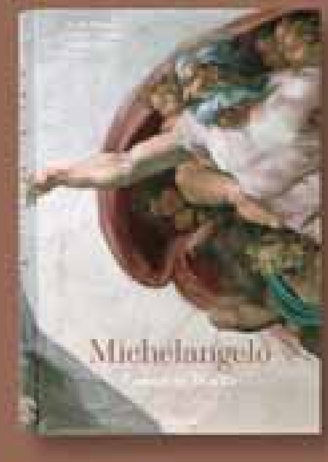

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since 1980
Fall/Winter 2007



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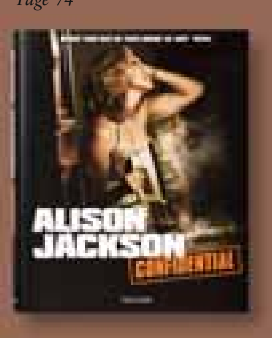


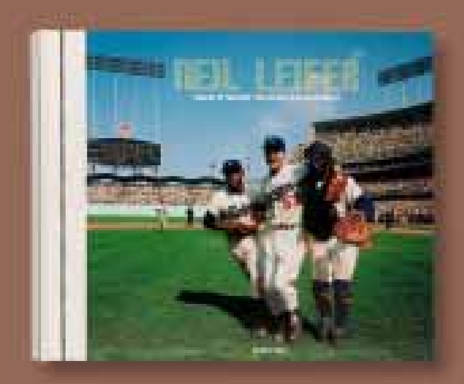
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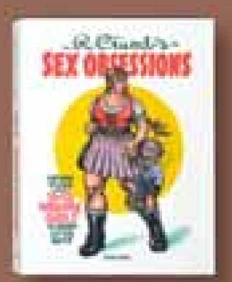
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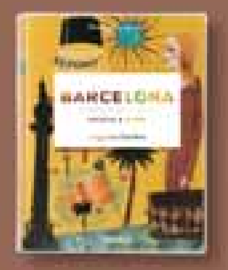
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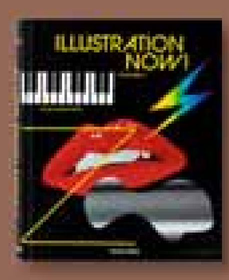
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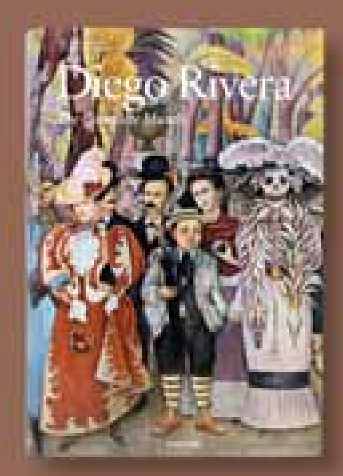
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Walton's world

The beautifully savage beasts and birds of Walton Ford

"While the paintings themselves—flamboyantly detailed, extravagantly precise—might invite the obvious comparisons to the wildlife work of John James Audubon, the texts they are based on . . . reveal something else at work, a writerly imagination: Bruegel by way of Borges."
—BILL BUFORD, FROM THE INTRODUCTION

"Audubon-on-Viagra . . ."
—NEW YORK MAGAZINE, *New York*



Walton Ford's life-sized watercolors of animals could be mistaken for 19th-century natural-science illustrations or British colonial paintings. Except they're not. Something strange and usually sinister is happening in each of Ford's works, whether it's a turkey crushing a small parrot with its claw, a collection of monkeys wreaking havoc on a formally set dinner table, or a buffalo surrounded by a pack of bloodied white wolves…in the middle of a proper French garden. Executed with the deft skill of a natural-history artist, Ford's works vibrate with an intensity of uncanny familiarity; they are both reassuring in style and disturbing in content. With titles like *Au Revoir Zaire*, *Dirty Dick Burton's Aide de Camp*, and *Space Monkey*, his paintings not only blur the lines between human and animal history, but also open the doors to a world of real-life fantasy, dreams, and nightmares. For this hand-crafted, limited-edition volume, Ford's paintings have been color-separated and reproduced in Pan4C, the finest reproduction technique available today, providing unequalled intensity and color range. **The book includes 12 horizontal and 4 vertical foldouts, along with dozens of details**, which present the work at a scale that practically allows the viewer to enter the ancient and peopled landscapes, feel the brush of a bird's feathers against flesh, and experience the hot breath of a wild cat about to go for the jugular.

Collected together for the first ever in-depth exploration of Walton Ford's œuvre, Ford's bestiary takes its name from one of the texts he frequently cites in his work: *The Pancha Tantra*, the ancient Indian book of animal folktales collected from the 3rd to 5th centuries B.C. that is considered to be the precursor to *Aesop's Fables*. Stories derived from many of the texts that served as the germinal seed for these paintings fill the book's appendix; and an original essay by *New Yorker* staff writer Bill Buford substantiates the notion that this contemporary artist is more than just one to watch, but one who will stand the test of time. **Available in an Art and a Collector's Edition, *Walton Ford: Pancha Tantra* is limited to a total of 1,600 copies, signed by the artist and presented in a custom clamshell box**.

Above: *Vertical foldouts open to the size of a large poster*
Below: *One of 12 horizontal foldouts*
Opposite: La Historia Me Absolvera *(detail), 1999*



 "His large watercolour and gouache paintings of nature-gone-weird are irresistible. Rather



than turning away, you can't seem to take your eyes off them." —ROBERT ENRIGHT, BORDER CROSSINGS, *Canada*

Art Edition

(No. 1–100)

"Walton Ford's paintings are so precisely rendered that they look as if they could fly or jump right out of their frames."

—THE NEW YORK TIMES, *New York*

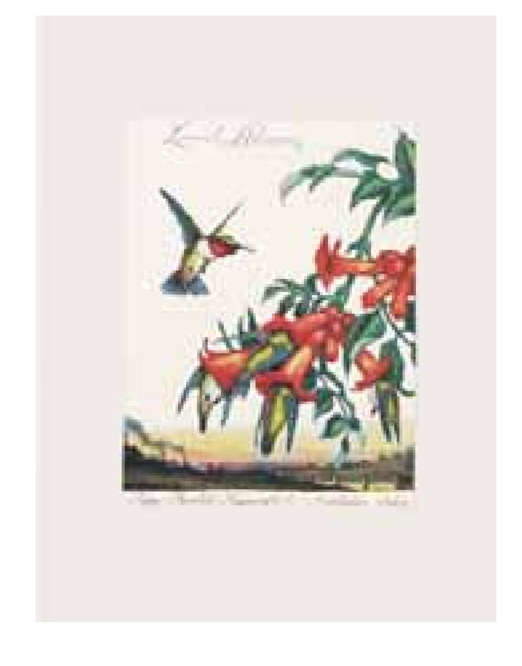
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WALTON FORD: PANCHA TANTRA
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Walton Ford / Introduction: Bill Buford / Hardcover in a clamshell box, including print *Limed Blossoms*, **XXL-format**: 37.5 x 50 cm (14.8 x 19.7 in.), 12 horizontal and 4 vertical foldouts, 320 pp.

€ 5,000 / $ 6,500
£ 4,000 / ¥ 750,000



Working with master printer Peter Pettengill at Wingate Studio, New Hampshire, **Ford used the traditional techniques of line etching, aquatint, drypoint and spit-bite aquatint** to make the print, *Limed Blossoms*. The edition of 100 copies was printed by hand on 100%-cotton archival-quality Rives BFK paper, using an American French Tool etching press. Each print is numbered, and signed by the artist.

Limed Blossoms
Six-plate hardground etching, aquatint, spit-bite aquatint and drypoint with scraping and burnishing 30.5 x 22.9 cm (12 x 9 in.) on 47 x 35.6 cm (14 x 18.5 in.) paper, 2007

"It is said that by spreading [bird lime] on the inside opening of the long white lily or trumpet-creeper blossom, the capture of a humming-bird is almost certain . . . Of all birds, they are the most fragile and delicate, and would die of fright, if from nothing else. They are chiefly used for ornamental purposes. A few silk nooses hung about the flowers where the birds are seen to frequent, will sometimes succeed in ensnaring their tiny forms."

—Description of "The Hummingbird Trap" from *Camp Life in the Woods and the Tricks of Trapping and Trap Making*, William Hamilton Gibson, 1881.



Wingate Studio is located in an old dairy barn adjacent to the Pettengill family farmhouse in the rural Connecticut River valley of southwestern New Hampshire.



The prints of Limed Blossoms *were made on an American French Tool etching press, using traditional intaglio printing techniques.*

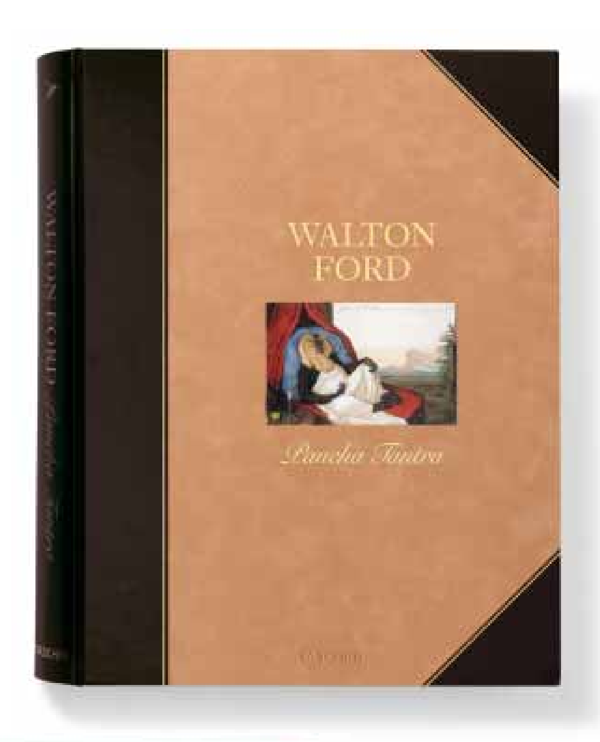


Walton Ford and master printer Peter Pettengill discuss the possibilities for the color plates based on the watercolor study, Wingate Studio, January 2007.

 "[Ford] seduces us with brilliant technical skill lashed to lush colors and majestic fauna, and then he

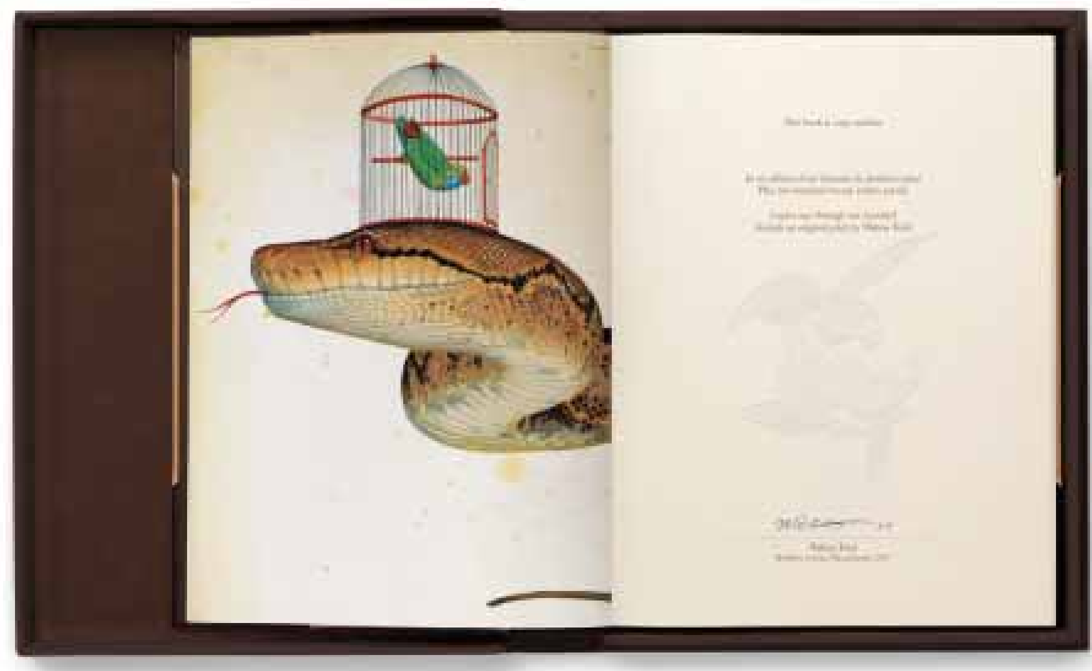
Collector's Edition

(No. 101–1,600)



— Limited to **1,500 individually numbered copies, each signed by Walton Ford**
— Printed on archival-quality paper
— Finished in book cloth with a leather spine and corners with gold embossing
— Packaged in a clamshell box covered in Luxor book cloth

Both editions feature a complete professional biography as well as an appendix with substantial excerpts from the textual sources for the paintings, from Vietnamese folktales and the letters of Benjamin Franklin to the *Autobiography of Benvenuto Cellini* and John James Audubon's *Ornithological Biography*.



The artist: **Walton Ford** grew up in Westchester County, New York, in a family of gifted storytellers. As a child he was an amateur naturalist—collecting animals, hiking, fishing, and devoting much of his free time to examining and drawing the dioramas and specimens at the American Museum of Natural History in New York City. He completed his studies in filmmaking at the Rhode Island School of Design in 1982, but soon adapted his talent for storytelling to painting. His life-sized watercolors, which at first glance appear to be in the vein of 19th-century natural-history painters like John J. Audubon or Edward Lear, are actually complexly layered fantasies depicting wild animals in unnatural settings and situations, and cite textual sources ranging from the letters of Benjamin Franklin to the journals of Leonardo da Vinci. Ford lived in New York City for most of the 1980s and '90s—home base for personally and professionally influential travels to countries including Italy, India, and Mexico—and for some years supported himself as a wood refinisher, carpenter, metalworker, and illustrator, while developing his craft and audience. His work has been exhibited widely since 1987 at private galleries and public institutions including The Whitney Museum, The Brooklyn Museum, the Paul Kasmin Gallery in New York, and the Michael Cohn Gallery in Los Angeles. He has been awarded a John Simon Guggenheim fellowship and grants from the National Endowment for the Arts and the New York Foundation for the Arts, among others. He now lives, works, and hikes in the Berkshire Hills of Massachusetts.

Contributor: The introduction was written by **Bill Buford**, who was the fiction editor of the *New Yorker* for eight years, where he first came upon Walton Ford's work to illustrate some of the stories he published. He is now a *New Yorker* staff writer. He was also the founding editor of *Granta* and has written two books.

WALTON FORD: PANCHA TANTRA
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€ 1,000 / $ 1,250
£ 750 / ¥ 150,000

forces us to look at our often vain, illogical and cruel human actions." —JUXTAPOZ MAGAZINE, *San Francisco*

“Think John James Audubon crossed with Hieronymus Bosch . . .”
—VOGUE, *New York*

 “Ford’s enormous, virtuoso paintings fuse natural history, art history, social commentary,



and a technical mastery straight out of the Audubon tradition." —ARTNEWS, *New York*

Bruegel by way of Borges

Excerpt from the introduction by Bill Buford



George Orwell famously shot an elephant in Burma when he was twenty-five years old and working as a colonial policeman, after the animal, which had been in must, had killed a man. Orwell fired five times in the vicinity of the elephant's heart. He then sent for another rifle, and shot the elephant some more, until, overcome by its not dying and the protracted wheezing, he walked away. This was 1927. The literature of big-game hunting hadn't entirely devolved into an absurdist wealthy white-man's self-parody. Hemingway hadn't taken his first safari yet, and there were still plenty of raw, genuine *bwana*-memoirs of the I-saw, I-shot-them, I-returned-home-with-my-life variety, like *The Recollections of William Finaughty*, published around the same time, jaunty true tales of an ivory-trader's derring-do—surviving an elephant's trampling, say, or a herd's charging, or being followed by two calves who believed that the hunter, having killed their mothers, had somehow taken over their maternal roles. (Unlike Orwell, Finaughty knew that you shot an elephant by avoiding its hide—not through the heart, but through the ear.) But Orwell's essay is the writing that has endured—more so even than Hemingway's African stories—in part because it is the most modern, possibly the first modern, account of killing an animal. What matters isn't the death so much, or even the animal, but the anthropology: the colonial resentment of the British, the jeering Buddhist priests, the Imperial prisons, the floggings, the immense crowd, two thousand "yellow faces" looking for a piece of theatre, the botched job.

These paintings seem to aspire to the actual size of the beasts they depict, as though Ford were driven by some larger purpose

Walton Ford's *Nila* puts Orwell's essay in mind. In some respects, this painting, too, is a study of an animal's anthropology. The elephant is also in must, but, unlike Orwell's, is not dangerous, but distractedly happy, drooling, opened mouthed, with a long, pink, anatomically precise curving erection. Oxpickers—the indigenous white birds that feast on the parasites in an elephant's hide—have been replaced, in Ford's version, by an aviary of foreign fowl, each with a culturally weighted association (starlings, nightingales, white owls, a rooster, vultures, and a shrike that seems to be having its way with the only native, a little parrot, right there on the end of the penis). The painting seems to be encouraging us to see the elephant as more than an elephant—India, perhaps, or the East, or undisturbed nature. And the birds themselves, all Western, seem to be the insidious successors to Orwell's Empire managers—tourists, hippie backpackers, corporate opportunists, know-it-all field workers. But there is much more going on as well.

For a start, there is the obtrusive physical fact of the thing. The painting is gigantic, literally as big as an elephant. (And deliberately so—these paintings seem to aspire to the actual size of the beasts they depict, as though Ford were driven by some larger purpose, an explorer's imperative, perhaps, to capture an animal in its immediacy before it returns into its wildness.) *Nila*, the mammoth centerpiece of "The Tigers of Wrath," the Brooklyn Museum's retrospective of a mere decade of Ford's work (it ran from October 2006 to February 2007), used up a whole wall and was too big to take in without standing at some distance from it. If you didn't, you saw only the details. In fact, you had no choice: The picture was broken down into twenty-two panels, like so many separate paintings with their own sense of composition, serving to reinforce the overall elephantine proportions and the sense that anything so large (an animal, a building, a life) will always be understood differently by different people at different spots.

Then there is the physical texture. Like Ford's other works, *Nila* is a watercolor, painted on paper, not canvas, an unsettling evanescence, which, in me, at least, gave rise to a feeling that I could tear the picture off the wall, crumple it up into a giant ball, and throw it away. Ford's watercolors ask you to see them as field notes, an anachronistic conceit, like hastily done dispatches or

"A Ford exhibition is like a storybook in which animals have inherited the earth."

—THE NEW YORK TIMES, *New York*

reports, a bearing witness (again, that explorer's imperative) of some rare creature suddenly sighted. I kept staring hard at what Ford works with: so portable but so perishable. All painters have had to find their relationship to photography. Ford discovered his by projecting himself into a world that didn't yet have a camera.

Ford's watercolors ask you to see them as field notes, a bearing witness of some rare creature suddenly sighted

And then there is the bibliographic urgency. You can't ignore that the paintings want you to think of them in the context of a specific history, almost as if they were not paintings, but documents or literary works. (*Nila*, in this regard, is exceptional because it has so little commentary: Many have an actual script written round the margins, often half-rubbed-out, a diary entry, or a favorite passage from a book, something essential to the initial composition, possibly scrawled there to help keep the artist focused.) Almost all of these paintings owe their conception to a piece of text. The journals of Richard Burton, the nineteenth-century British explorer who became convinced that he could speak to monkeys in their own language, inspire *The Sensorium*. The louche history of the Earl of Rochester, the infamous seventeenth-century wastrel and rogue, informs *The Debt to Pleasure*. A nineteenth-century guide to bird trapping, the autobiography of Benvenuto Cellini (which includes the burning of a salamander—the magical creature meant to survive fire—in the family hearth), the sixteenth-century diary of a Dutch explorer (the entry describing a polar bear's killing two crew members), a letter by the degenerate English Consul in Naples (about a pet monkey that enjoys enemas): Ford, I find myself thinking fancifully, must be one of the first artists since the invention of the paintbrush to find his images not from the world, in all its color and clutter and shapes, but from books. I exaggerate but the exaggeration seems to describe the uniqueness of the non-visual way this highly visualizing mind seems to work. While the paintings themselves—flamboyantly detailed, extravagantly precise—might invite the obvious comparisons to the wildlife work of John James Audubon, the texts they are based on (I imagine Ford's discovering them in cracked leather bindings or on a shelf in a dark library of a neglected country estate, the walls mounted with hunting trophies) reveal something else at work, a writerly imagination: Bruegel by way of Borges. *Of course*, a Ford elephant painting would suggest an essay by Orwell—a literary imagination invokes literary associations—even though the essay itself probably didn't inspire the painting. That inspiration, typically, was found in a much more obscure text, an ancient elephant-training manual, translated from the Sanskrit in 1985, that includes an explanation of the origins of must, which, according to the anonymous author, was invented at the beginning of the world and distributed among all of Brahma's creations, half of it going to every living thing on the planet, *except* the elephant, which then got all of the rest. And that's what you see in *Nila*—a unique animal madness, the energy of a wild, frightening, unfocused arousal, there, a fury of excess, quickly, before it goes. . . .

Pages 8–9: The Sensorium *(detail), 2003*
Opposite: The Forsaken, *1999* ***Below:*** Nila, *2000*



per il dettaglio, lo rende diverso, unico nel panorama dell'arte contemporanea." —AMICA, *Milan*

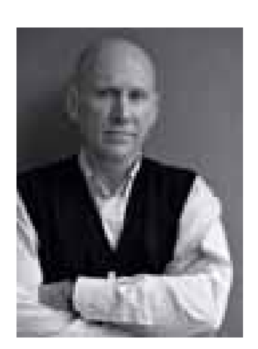


 “Sebastião Salgado took his camera where only few photographers

Empathy and ecstasy

An homage to Africa's people and wildlife





Sebastião Salgado
© UNICEF/HQ01-0123/
Nicole Toutounji

Sebastião Salgado is one the most respected photojournalists working today, his reputation forged by decades of dedication and powerful black-and-white images of dispossessed and distressed people taken in places where most wouldn't dare to go. Although he has photographed throughout South America and around the globe, his work most heavily concentrates on Africa, where he has shot more than 40 reportage works over a period of 30 years. From the Dinka tribes in Sudan and the Himba in Namibia to gorillas and volcanoes in the lakes region to displaced peoples throughout the continent, Salgado shows us all facets of African life today. Whether he's documenting refugees or vast landscapes, Salgado knows exactly how to grab the essence of a moment so that when one sees his images one is involuntarily drawn into them. His images artfully teach us the disastrous effects of war, poverty, disease, and hostile climatic conditions. This book brings together Salgado's photos of Africa in three parts. The first concentrates on the southern part of the continent (Mozambique, Malawi, Angola, Zimbabwe, South Africa, Namibia), the second on the Great Lakes region (Congo, Rwanda, Burundi, Uganda, Tanzania, Kenya), and the third on the Sub-Saharan region (Burkina Faso, Mali, Sudan, Somalia, Chad, Mauritania, Senegal, Ethiopia). Texts are provided by renowned Mozambique novelist Mia Couto, who describes how today's Africa reflects the effects of colonization as well as the consequences of economic, social, and environmental crises.

This stunning book is not only a sweeping document of Africa but an homage to the continent's history, people, and natural phenomena.

The photographer: **Sebastião Salgado** was born in Aimorés, state of Minas Gerais, Brazil. A former economist, Salgado began his career in Paris as a professional photographer in 1973 and subsequently worked with the photo agencies *Sygma*, *Gamma*, and *Magnum Photos*. In 1994, Lélia Wanick Salgado and Sebastião Salgado created *Amazonas images*, an agency that handles exclusively his work. Salgado travels throughout the world for his photographic projects which have been featured in numerous international periodicals as well as books, including *Other Americas* (1986), *Sahel: l'homme en détresse* (1986), *Workers* (1993), *Terra* (1997), *Migrations* (2000), and *The Children* (2000). Exhibitions of these bodies of work tour internationally. Salgado has been awarded numerous major photographic prizes in recognition of his accomplishments and is a UNICEF Goodwill Ambassador. Together Lélia and Sebastião have been working since 1991 on the restoration of a small part of the Brazilian Atlantic Rainforest, in the Rio Doce Valley, where they created Instituto Terra, a natural reserve and environmental educational center. Salgado's current photographic project is *Genesis*, a series of black-and-white photographs of landscapes, wildlife, and human communities around the globe that represents a search for nature in its original state.

The editor: **Lélia Deliuz Wanick Salgado**, born in Vitoria, Brazil, studied Architecture and Urban Planning in Paris. Her interest in photography started in the early 1970s and she moved on to conceiving and designing photography books and organizing exhibitions, among which were numerous books and exhibitions by Sebastião Salgado. In 1994, Lélia and Sebastião Salgado created *Amazonas images*, a press agency in Paris handling only Salgado's work. Lélia is the director of the agency.

The author: Translated in more than 20 languages, **Mia Couto** is Mozambique's most celebrated author. His first novel, *Sleepwalking Land*, was chosen by an international jury as one of twelve best African books published in the 20th century. He lives in Maputo (Mozambique) and works as an ecologist.

SEBASTIÃO SALGADO. AFRICA

Ed. Lélia Wanick Salgado / Text: Mia Couto / Hardcover, format: 36 x 26 cm (14.2 x 10.2 in.), 336 pp.

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bothered or dared to go." —THE GUARDIAN, *London*

The Spark and the Tear

Excerpt from the introduction by Mia Couto

Sebastião Salgado visited Africa during both the days of tears and the time of the spark. He witnessed dramatic events, the unfolding of a tragedy and also the first glimmer of hope. He spent time in my country and in Angola and was able to record the earliest steps on the path to liberty, in the wake of five centuries of colonial rule.
When Sebastião Salgado asked me to write about these photographs, I accepted with the enthusiasm of a teenager. I already knew all about the brilliance of the Brazilian photographer's work. I have his books at home and they lured me into resuming my travels.

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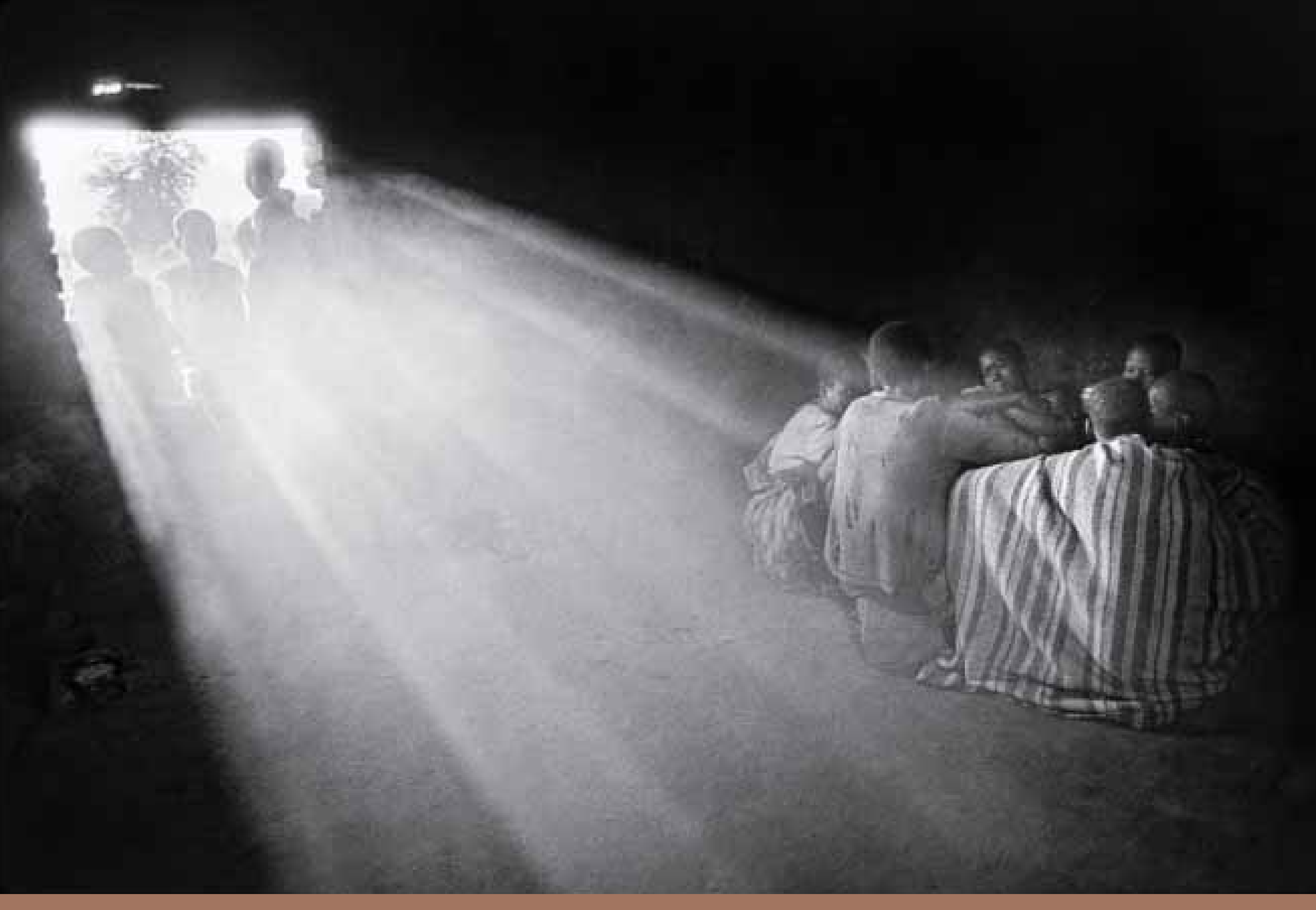
The Africa revealed here is an example of hope won by force of arms, the troubled birth of an age emerging from the womb of time

For three decades, the territory known as Southern Africa was caught unawares by Sebastião Salgado. The Africa revealed here is an example of hope won by force of arms, the troubled birth of an age emerging from the womb of time. The overthrow of apartheid, the collapse of the colonial regimes, the victorious guerrilla war, the promise of a new start: that is what Sebastião Salgado's lens has captured, revealing that after the mourning comes the struggle, after the darkness come the seeds of dawn, pathways heading towards a new future.
Some of these images relate specifically to my own country, Mozambique, and illustrate moments of euphoria which I lived through. The hoisting of new flags in the constellation of Africa opened up, at that time, a chink of light and heralded the end of the cycle of suffering. That promise was smashed to fragments in Angola and Mozambique as they subsequently spiralled downward into civil wars. But once again, with the advent of peace, hope was rekindled. Sebastião Salgado captured on film the return of the exiled farmers and the symbolic moment when the women set ablaze their temporary homes in the country where they had taken refuge. On the journey home, it was not only the Zambezi River that those women crossed, they also traversed their own destiny and looked out anew over the land which awaited their vital intervention, just as clay awaits the potter's hands.

***

He caught all of us, Africans and non-Africans, recording our grand achievements and our many sorrows. We're here, all of us, making a statement via these portraits

We look at these photographs as we would at a window, seeing through it an infinite number of horizons which vacillate between being inside us and outside of us.
Photographers in Africa are fundamentally distinguished by the way they catch time unawares. Forever chasing instants in time, they come to understand that there is a whole eternity out there. Ironically, the photographer himself is ultimately caught unawares by time. A circular time, coiled round like a serpent biting its own tail.
For Salgado, Africa was more a journey than a destination. The Brazilian did not so much visit places but was a traveler through the medium of ordinary people. It was not only those caught in Salgado's lens who were cap-



 “One of the greatest discoveries in the world—TASCHEN Books. An experience filled with

"[Salgado's images] remind us that battlefields are mostly piled with civilian casualties, that the developed world, so plump and abundant, is home to the lucky few and that the epic of our time remains what it was before our time, the everyday struggle to survive."

—TIME MAGAZINE, ***New York***

tured for posterity. He caught all of us, Africans and non-Africans, recording our grand achievements and our many sorrows. We're here, all of us, making a statement via these portraits. We entered the lens, were developed in the darkroom and were then revealed in our entirety. Journeying through the diversity of the Sahel, the Great Lakes and Southern Africa, Salgado happened upon many different conditions, all found within a continent which is not really one but many continents. He was witness to mankind squaring up to the geography of the Sahel and man at war with himself in the Great Lakes, and he caught a glimpse of the seeds of hope being sown as nations were healing in the aftermath of violence, as happened in southern Africa.
In short, Salgado revealed conflicts and illusions from a time of transition in a continent searching for its own image. He recorded history as it happened, not in its slow and lazy march through time but as it advanced in a series of abrupt lurches, each one a spectacle exposing the human soul.

Page 12: *Orthopedic center of the International Red Cross of Bomba Alta, in the city of Huambo. Angola, 1997* ***Opposite:*** *Boys fleeing from southern Sudan to avoid being forced to fight in the civil war, heading for the refugee camps of northern Kenya. Southern Sudan, 1993* ***Below:*** *During a demonstration in support of the MPLA. Angola, 1975* ***Pages 16–17:*** *Dinka group at Pagarau cattle camp. Southern Sudan, 2006*





 “He has filled more magazine pages and had more exhibitions than



"Salgado's images are successors to the lost tradition of history painting."
—TIME MAGAZINE, *New York*

anyone else alive today. In short, Salgado is an institution." —THE TIMES, *London*

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Opposite: Ignudo, *detail from the Sistine Ceiling, 1511.*
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Michelangelo's achievements as a sculptor, painter, draughtsman and architect are unique. No artist before or after him has ever produced such a vast, multi-faceted and wide-ranging oeuvre. Only a handful of other painters and sculptors have attained a comparable social status and enjoyed a similar artistic freedom. This is demonstrated not only by the frescoes of the *Sistine Chapel* but also by Michelangelo's monumental sculptures and his unconventional architectural designs, whose forms went far beyond the accepted vocabulary of his day.
This book attempts to present Michelangelo's enormous oeuvre in a truly comprehensive fashion in words and images. The biographical main text, with its abundant illustrations, is accompanied by four catalogues—also copiously illustrated—devoted to a complete analytical inventory of Michelangelo's sculptures, paintings, buildings and drawings. Never before has Michelangelo's oeuvre been presented and discussed in such a systematic and thorough fashion.
The present publication also takes account, to a previously unseen extent, of Michelangelo's more personal traits and circumstances, such as his solitary nature, his thirst for money and commissions, his tight-fistedness, his immense wealth and his skill as a property investor. The book also tackles the controversial issue of the attribution of Michelangelo drawings, an area in which decisions continue to be steered by the interests of the art market and the major collections. The book presents a new foundation for future debate.

The authors: **Frank Zöllner** wrote his doctoral theses on art and architectural theory (1987) and Leonardo da Vinci (1996). He has written numerous publications on the art and art theory of the Renaissance and on Paul Klee. Since 1996 he has been Professor of Renaissance and Modern Art at Leipzig University. He is also the author of TASCHEN's XL monograph *Leonardo da Vinci*.
Christof Thoenes studied art history in Berlin. For many years he has worked for the Bibliotheca Hertziana (Max-Planck-Institute), and is honorary professor in Hamburg. He has contributed to numerous publications on Italian art, particularly on architecture and architectural theory of the 15th to 18th centuries.
Thomas Pöpper wrote his doctoral theses on 15th century Italian Renaissance sculpture. He has been a fellow of the Bibliotheca Hertziana (Rome) and has worked as a curator for contemporary art at the Schleswig-Holsteinisches Landesmuseum. Pöpper is the author of a range of publications on Italian Medieval, Renaissance, and Baroque art as well as on 19th and 20th century German painting and sculpture.

 "A landmark in illustrated book publishing: in a real sense these giant pages of



detail let us explore the paintings freshly for the first time." —THE FINANCIAL TIMES, *London, on* Leonardo da Vinci



 “In front of a figure by Michelangelo, we think of what it is doing, and not of

The artist as God

"Unless one has seen the Sistine Chapel it is impossible to form an intuitive concept of what one person is capable of doing."

—JOHANN WOLFGANG VON GOETHE



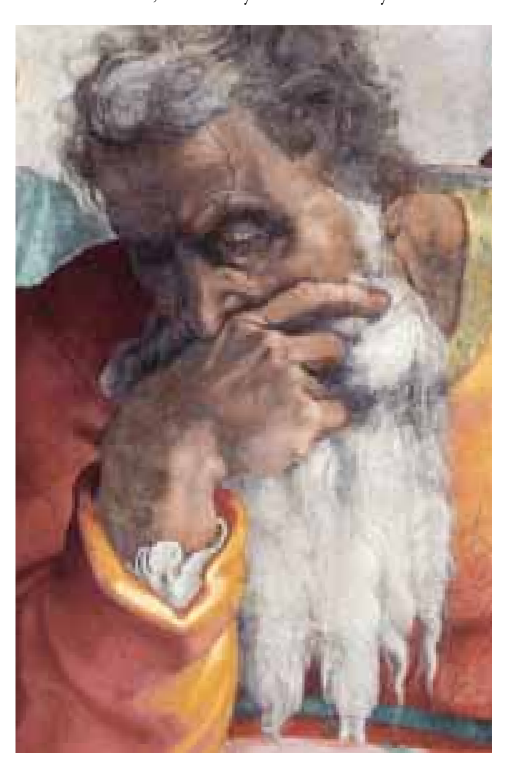
When, in his epic poem Orlando furioso, published in 1532, Ludovico Ariosto described his contemporary Michelangelo Buonarroti as il divino, "the divine one", he thereby turned on its head the familiar comparison between God and an artist. For if the Middle Ages had likened God to an artist as a means of illustrating the creative power of the Almighty, the artist and his own powers of invention were now being compared with God. While the painters and sculptors of the Quattrocento were happy to view themselves as the representatives of divine forces, Michelangelo was the first to become the perfect embodiment of the idea of the artist as God. This simultaneously marked another paradigm shift: whereas the artists of the 15th century determined their position in society, their greatness and their rank by comparing themselves to the artists of antiquity and to contemporary men of letters, from the middle of the 16th century onwards Michelangelo served as the only yardstick.

Michelangelo was able, like no other artist before him, to liberate himself from tradition and contractual constraints and to follow his own creative impulses

Michelangelo achieved this status through his creation of outstanding works of art that not infrequently surpassed the normal bounds of individual ability. At the same time, he also demonstrated an unusual versatility not only in sculpture and painting but also in architecture. He even managed to earn himself a good press during his lifetime, in the form of the Life written by his pupil and friend Ascanio Condivi (c. 1525–1574), for example, which can be read for the large part as Michelangelo's autobiography. Crowning these biographical writings is the *Life of Michelangelo* by Giorgio Vasari (1511–1574), who makes the artist the end and the climax of the history of art. The idea of the uniqueness of Michelangelo and his work remains valid in essence even today. Although more recent authors also recognize the shadow side of his genius, namely his abrupt manner of dealing with his contemporaries, his tightfistedness, his outbursts of anger and his often unjustified tendency to complain, his monumental œuvre repeatedly inspires astonishment from almost every point of view. In truth, Michelangelo was able, like no other artist before him, to liberate himself from tradition and contractual constraints and to follow his own creative impulses. He embodied the perfect artist of the modern era, one who brought virtually every facet of his personality to his work and thereby replaced the medieval artist who simply produced to order. In assisting in the emergence of a modern breed of artist resolved to express only himself, Michelangelo thereby completed a process of emancipation initiated by the artists of the late Middle Ages.

Michelangelo's talent and powers of invention are naturally founded not simply on his personality alone. The artist, who was born in 1475 not far from Arezzo and who died in Rome in 1564, grew up within a force field of fertile social, political and personal tensions. He was a member of a venerable Florentine family which, although part of the nobility, lacked the economic means and political influence this normally implied. As an artist he also fell into the category of craftsman, with its comparatively low social status. Through his voluntary membership of a profession still defined as working-class he thus occupied an unusual position within the upper echelons of society, and as an aristocrat amongst artisans the role of outsider. He felt truly close only to his family, in particular his father, brothers, nephews and nieces, to whose financial security and social betterment he pledged the large part of his vast wealth. He amassed this wealth over the many decades of his career, often enduring great personal privation, living like a poor man for most of the time.

Michelangelo's unique standing begins with his very birth. Whereas, in the case of many 15th-century masters, we do not even know the exact year in which they were born, and have only an approximate idea of their family ancestry, we are well informed about Michelangelo's origins and birth. Like other members of Florence's upper middle classes, his father, Ludovico di Leonardo Buonarroti Simoni, recorded important events in his family chronicle, including the birth, on 6 March 1475, of the second of his altogether five sons. Michelangelo was born in the town of Caprese, near Arezzo in the upper Tiber Valley, where his father had been appointed magistrate (podestà) for a term of one year. The family subsequently moved back to Florence, where they lived alternately on a small



Opposite: Giuliano de' Medici *(detail), c. 1526-1534. © Aurelio Amendola, Pistoia*
Top: *1 of 9 foldouts: the ceiling of the Sistine Chapel*
Right: *Prophet Jeremiah, detail from the Sistine Ceiling, 1511. © Archivio fotografico Musei Vaticani. Per gentile concessione dei Musei Vaticani, Roma*



 “TASCHEN books are always stunning objects of art best displayed in the middle of a



coffee table or a waiting room table." —PROFESSIONAL BEAUTY MAGAZINE, *Sydney*

"He embodied the perfect artist of the modern era, one who brought virtually every facet of his personality to his work."



country estate in Settignano and in a city residence in the S. Croce district of the city. This information itself reveals that Michelangelo and his father belonged to a class of society whose members were eligible for public office. Ludovico Buonarroti was also a Guelph and as such part of a political tendency whose supporters sought to defend the city of Florence against the threat of foreign rule. This threat might come from outside, for example from the papacy or the emperor, but also from within, from Florentine families such as the Medici, whose claim to power clashed with the republican ideas of the Guelph middle classes.

He amassed his vast wealth over the many decades of his career, often enduring great personal privation, living like a poor man for most of the time

Inevitably, Michelangelo's political proximity to the Guelph party provoked conflicts with important patrons on several occasions. In the first decades of his career, these patrons included first and foremost the Medici. This family had steered Florence's political fortunes in the 15th century in an indirect rather than direct fashion, via a broad network of political alliances, and also through lavish patronage of the arts. In the 16th century, on the other hand, the Medici increasingly opted to enforce their hegemony over republican tendencies quite openly and at times brutally. The potential conflict inherent in Michelangelo's position was heightened by the fact that he took the first steps of his career as a sculptor under the protection of Lorenzo de' Medici (1449–1492). Generally speaking, we are extraordinary well informed about Michelangelo's life, right up to his death on 18 February 1564. Only in the case of his very early years and his beginnings as an artist are we obliged to rely in part upon legend and conjecture. Our information about the artist's youth comes from the lives of Michelangelo published by Giorgio Vasari (1550 and 1568) and Ascanio Condivi (1553). Condivi in particular aims to portray the artist as a youthful prodigy who received no training of note. This biographer also tends to present Michelangelo's behaviour towards his patrons in a favourable light. This is particularly true in the case of the conflict lasting four decades over the completion of the Julius Tomb. The accusation that the artist had not always correctly disposed of the vast sums entrusted to him continued to hang over him nonetheless.

"Although he became rich he lived like a poor man, and he rarely if ever invited his friends to eat at his table"

Michelangelo is also one of the first artists of the early modern era whose appearance is well known to us, thanks to numerous portraits by his artist colleagues. These likenesses show a bearded face with high, sharply defined cheekbones and a broad, somewhat flattened nose. Michelangelo's characteristics also emerge from the writings of his contemporaries: they evoke an untidily dressed, even somewhat unkempt, man who lived modestly, who could at times be generous towards his inferiors and also rude towards his employers. But there must also have been a well-dressed Michelangelo, who liked expensive shirts and afforded himself the luxury of a good horse. The earliest description of Michelangelo by a contemporary, and one that is probably plausible, is provided by Paolo Giovio around 1527, who writes: "The man with this talent was also so curt and uncouth by nature that, leaving aside the incredible filth of his domestic life, he granted posterity no successors in his art. For although implored to do so by the princes, he could never be persuaded to take on an apprentice or even allow onlookers in his workshop."

Michelangelo's physique is vividly described by Condivi: "Michelangelo is of sound constitution; his body is sinewy and bony rather than fat and fleshy; it is healthy above all by nature and from physical exercise as well as his continence regarding sexual intercourse, as well as food; though in childhood he was very indisposed and sickly, and as a man he has had two serious illnesses." The extent to which Michelangelo agreed with this description is revealed by some recently published notes in the margin of Condivi's 1553 text: these notes can be traced back to Michelangelo himself and state, for example, that he considered sexual abstinence to be useful and the prerequisite of a long life.

Vasari, the painter and artist biographer who originated from Arezzo, also describes Michelangelo's austere way of life: "For example, as a young man he would be so intent on his work that he used to make do with a little bread and wine, and he was still doing the same when he grew old, until the time he painted the Last Judgement in the [Sistine] chapel, when he used to take his refreshment in the evening after the day's work was finished, but always very frugally. Although he became rich he lived like a poor man, and he rarely if ever invited his friends to eat at his table; nor would he ever accept gifts from anyone, because he feared that this would place him under some kind of permanent obligation. This sober way of life kept him very alert and in want of very little sleep, and very often, being unable to rest, he would get up at night and set to work with his chisel, wearing a hat made of thick paper with a candle burning over the middle of his head so that he could see what he was doing and have his hands free." Within this description, Vasari's mention of Michelangelo's candle-holding hat may be a little fanciful, but from an analysis of his bank account and from what we know about his household, the artist's frugal lifestyle is not difficult to reconstruct.

As is well known, Michelangelo's "trademark" was his squashed nose, the story of which is told by the Florentine goldsmith and sculptor Benvenuto Cellini (1500–1571) in his celebrated autobiography. Cellini relates how fellow sculptor Pietro Torrigiani (1472–1528)—unlike Cellini, a declared opponent of Michelangelo—broke his rival's nose in a fight in the Florentine church of S. Maria del Carmine. Cellini repeats Torrigiani's version of events as follows: "This Buonarroti and I used to go along together when we were boys to study in Masaccio's chapel in the Church of the Carmine. Buonarroti had the habit of making fun of anyone else who was drawing there, and one day he provoked me so much that I lost my temper more than usual, and, clenching my fist, gave him such a punch on the nose that I felt the bone and cartilage crush like a biscuit. So that fellow will carry my signature till he dies."

Above: Bacchus *(detail), 1496/97. © Aurelio Amendola, Pistoia* ***Opposite and pages 22–23:*** The Last Judgement *(details), 1534–1541. © Archivio fotografico Musei Vaticani. Per gentile concessione dei Musei Vaticani, Roma*

 "...as most of my figures are taken from the male nude, I am sure that I have been influenced by the



fact that Michelangelo made the most voluptuous male nudes in the plastic arts." —FRANCIS BACON

Una grande storia italiana



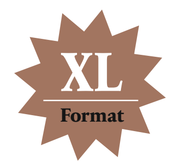
 “To be able to wear Valentino is every woman’s dream come true. Because they are



the most glamorous, feminine and elegant dresses that you can possibly have." —CLAUDIA SCHIFFER

The glamorous life and work of Valentino Garavani





Contributing authors:
Graydon Carter, Jacqueline de Ribes, Farah Diba, Rupert Everett, John Fairchild, Patrick McCarthy, Suzy Menkes, Ingrid Sischy, Franca Sozzani, and Anna Wintour

Opposite: *Valentino in his workshop in Via Gregoriana. Photo © Agenzia Grazia Neri.* ***Pages 26–27:*** *Valentino and his models playing blind man's buff in the gardens of Château de Wideville.* Harper's Bazaar *USA, June 2007. © Jean-Paul Goude.*





Think Valentino: think luxury. Think elegance. Think red carpet. Fashion's most beloved upholder of refined decadence and the most exciting couturier in business is known around the globe simply by his first name. Only a few years after opening his fashion house in Rome in 1959, Valentino was already at the height of success, counting Elizabeth Taylor, Jackie Kennedy, and Audrey Hepburn among his devotees. Over forty years later, not much has changed—he's still dressing the top celebrities, from Gwyneth Paltrow to J.Lo, though now his business is a major economic force in Italy and his fashion house is among the most famous in the world. Valentino has always designed clothes for glamorous and sophisticated women, never wavering from his signature style even when grunge, deconstruction, and other passing fads were all the rage. Though his couture division almost never makes a profit (his ready-to-wear lines are what fuel the business), his heart is most solidly devoted to the magnificent haute couture gowns that earned him his reputation as fashion's most talented dressmaker. This luxurious limited-edition publication renders *homage* to Valentino's illustrious career via a copious selection of images from his archives, including drawings, magazine shoots, advertisements, portraits of Valentino, and documentary photographs; presented chronologically, the visual material is accompanied by a vast array of newspaper and magazine articles about Valentino throughout the years. Text also includes *Vanity Fair* writer Matt Tyrnauer's interviews with twenty of Valentino's closest collaborators and friends as well as an appreciation of Valentino by *International Herald Tribune*'s fashion writer Suzy Menkes. All of these elements add up to an in-depth look at the man, his lifestyle, and his genius—a book more comprehensive and stunning than one could hardly dare to dream of. After all, what could be a more fitting tribute to the work of Valentino than a book as beautiful and luxurious as one of his gowns?

The author: **Matt Tyrnauer** is special correspondent for *Vanity Fair* magazine, for which he has written and edited numerous features over the years. Among them are stories on Martha Stewart, Siegfried & Roy, Frank Gehry, Merv Griffin, and Valentino. He is a native of Los Angeles and lives in New York City.

Key contributor: Queen of the fashion world, **Suzy Menkes** is the head fashion editor of the *International Herald Tribune*. She is among the most influential fashion critics in the world and was recently named an officer of the Order of the British Empire as well as a chevalier of the Legion of Honor by French President Jacques Chirac. Menkes is originally from London but lives in Paris.

The designer: **Armando Chitolina** began his career as a graphic design consultant, image consultant, and art director for various magazines, including *Vogue Italia* and *L'Uomo Vogue*. He also designed fashion magazines for the Mondadori group. For several years he forged the image of some fashion houses, including Moschino and Mila Schön. Chitolina's many books for TASCHEN include William Claxton's *Jazz Seen*, Gian Paolo Barbieri's *Equator*, *The Book of Tiki*, *Fantasy Worlds*, and *Naked as a Jaybird*.

 "Un libro para coleccionar. Un recorrido de lujo, magistralmente editadas, por la vida, la



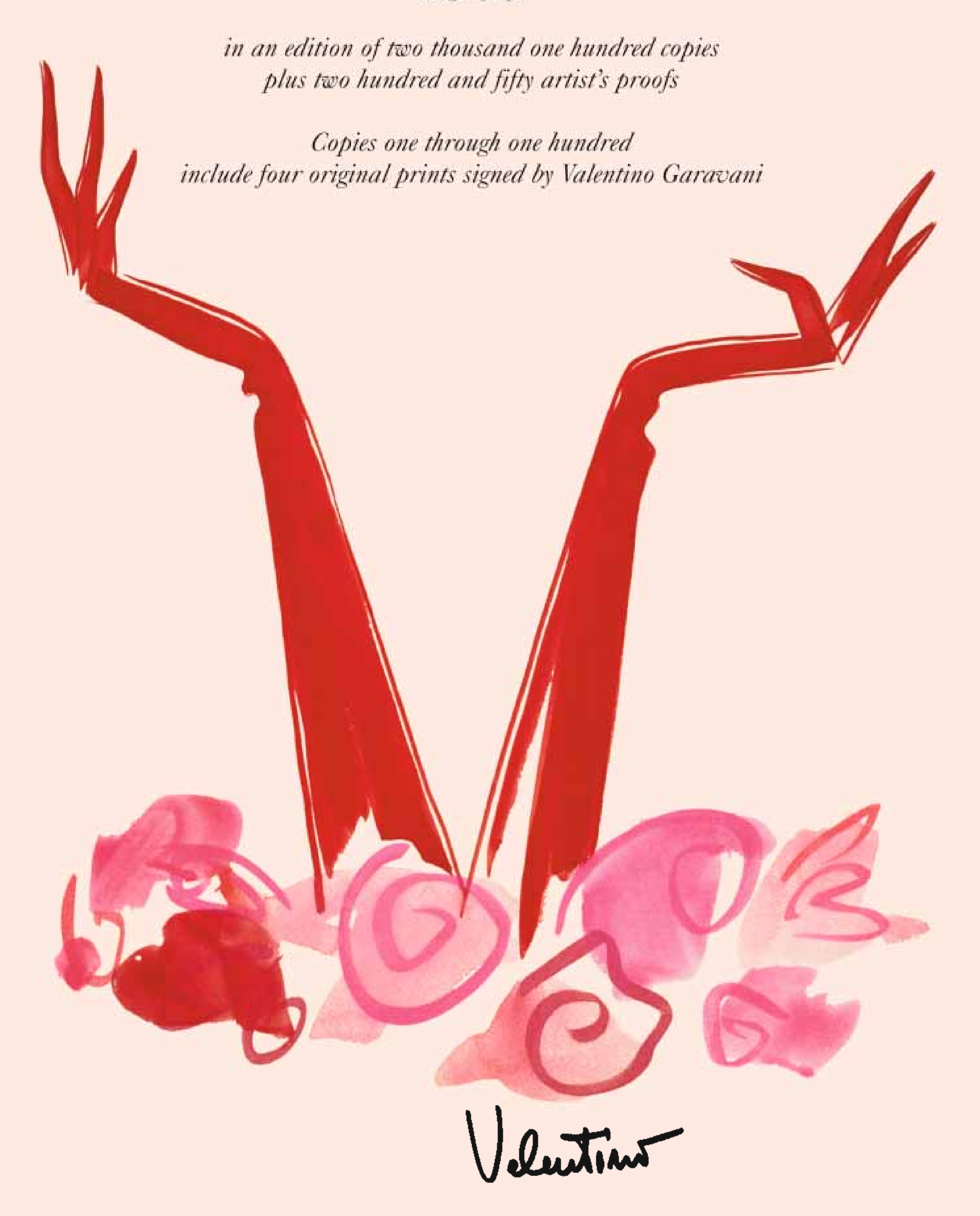
carrera, y el legado de uno de los diseñadores más exquisitos del mundo." —TELVA, *Madrid, on* Valentino

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plus two hundred and fifty artist's proofs

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include four original prints signed by Valentino Garavani



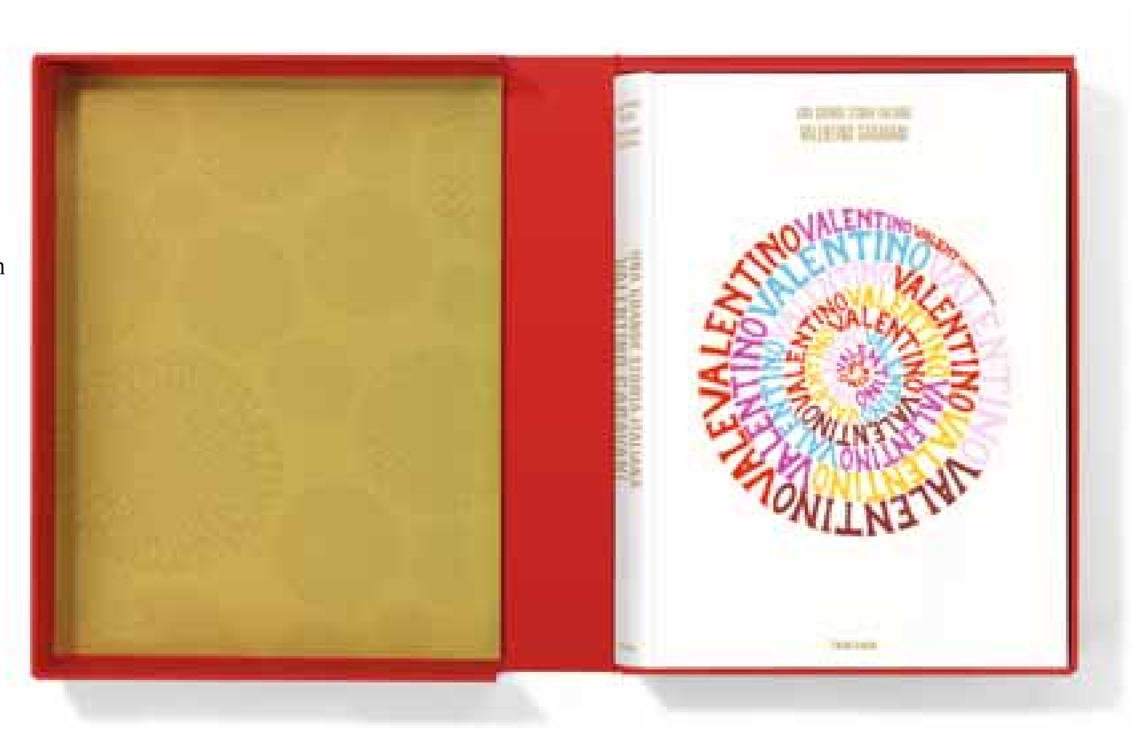
Valentino Garavani
Rome, July 2007

 "Art, architecture, design, fashion, photography, cinema—the appetite of

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"I always wanted to make women beautiful."
—VALENTINO GARAVANI

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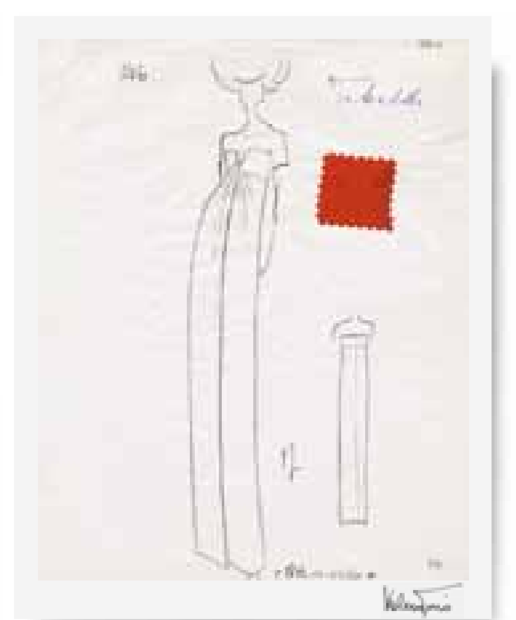
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Below left: *Atelier Dessès, Paris 1954. Hommage à Maria Felix, pencil and tempera on cardboard, 36 x 27.5 cm.* ***Below right:*** *Couture. Fall-Winter 1965/66. Original drawing of a fiery crêpe evening dress by Valentino, falling straight from a strapless neckline. Designed for Princess Pignatelli.*





this visionary publisher is all-embracing." —AD, *Paris*

Keeper of the Couture Flame

By Suzy Menkes

In their frothy, sensual, sweet-toothed glamour, Valentino's clothes seem quintessentially Italian—the half-century oeuvre of a maestro whose fashion soul is as Roman as his profile.

The designer's mantra is: "I always wanted to make women beautiful," and his inspiration was that of a provincial boy in the drab post-war period going to the movies with his sister and catching the glory days of Hollywood stars in their silver-screen years.

Like the rest of the Romans, he was fascinated by the shiny, *Dolce Vita* glamour and he gave it classical class. By the time he was touched with the stardust of his own era, dressing the famous who were also his friends, Valentino had become part of the motion picture. Images of the young designer with deep, dark eyes, his models dressed in pristine white, accompanied photographs of his celebrated international clients: Elizabeth Taylor, Sophia Loren and his dear Jackie—Jacqueline Kennedy—who turned to him for her state wardrobe and later for her girlish wedding dress for her marriage to Aristotle Onassis.



But Valentino did not rise, fully formed, like Botticelli's Venus from some mysterious fashion ocean. His famous 'White' collection in Florence in 1968 might have appeared to mark an effortless ascent. But the truth is different: a long and hard-working journey over nearly 20 years to fame and fortune. And a significant mix of French style with his Italian heritage.

Valentino's early years have something in common with the Old Masters of Italian art. For the designer's secret is that he became, at age 17, a humble apprentice—not to an artist, but to the art of haute couture.

Hearing Valentino talk now about the fruitful decade in Paris in the 1950s, when he drew designs on scraps of paper, interviewed with Balenciaga and got a position with Jean Dessès, it seems a world away from today's fashion colleges, runway dramatics and fast, factory-made fashion. The fledgling designer witnessed the high noon of haute couture, as the ideas he had expressed as pencil strokes were transformed via canvas toiles, fine fabrics and fittings into beautiful clothes.

Those French years were also the seedbed of Valentino's fashion style, which grew into that particular Franco-Italian blend of light-handed 'barocco' that is known as Rococo. If you define the essence of Valentino's work, it is also the definition of Rococo: exquisite flourishes developed from a sculpted base. It is evident in the designer's tailoring, when a jacket has a lacy collar or a skirt breaks out into ruffles at the hem. The dresses are pure Rococo with their millefeuille layers and decorative details.

Such finesse does not come easily. Valentino recalls the giddy workload of those formative French years after his parents allowed him to come to Paris and lodged him with friends. He also talks about the gratitude he feels to his parents: his father's support when, to finance the new House of Valentino in Rome in the 1960s, the Garavanis' modest country home was sold. The couturier says he owes to his elegant mother the advice to keep things classy and simple.

Those early years as a studio hand—and his father's example—must have instilled a work ethic that is the essence of Valentino's life. Apart from his beloved couture, for which every silhouette, fabric and embellishment is a personal decision, Giancarlo Giammetti, his partner and friend since they met in 1960, says that 75 per cent of the company's output goes through the maestro's nimble hands.

And what an output! Whereas the great couturiers of the past showed two collections a year to their private clients, Giammetti lists the litany of collections: ready-to-wear, sport, shoes, bags, belts, cruise and pre-season collections. They make up the Valentino empire—further enlarged since the company was bought by Marzotto S. p. A., the Italian conglomerate, in 2002.

Then there is that other modern runway: the red carpet, where Valentino's teenage dream turns into reality with each Oscar or Golden Globe season and with the stars he has dressed from Gwyneth Paltrow to Julia Roberts.

There are also sweet moments, when Valentino and Giancarlo escape on their yacht, ski in Gstaad or enjoy the fruits of success. Far from being a tortured creator seeking to chill out in a wilderness, Valentino shares his success with his friends and opens his homes to them. Each summer, in the Paris couture season, he invites guests to dinner at his French Château de Wideville whose restoration inspired the French government to bestow on Valentino the latest in a long line of honors: the *Légion d'Honneur*.

The social soirées are emblematic of Valentino's character: an un-pompous Italian ease in the buffet of seasonal delicacies; an eclectic mix of international guests; and the *bella figura* of the designer himself in his impeccable Caraceni tailoring.

Who are the couture clients? Glamorous and globally minded Americans from a country that Valentino conquered so long ago and from which he has lost so many friends, including Jackie Onassis and Nan Kempner. Then there is European high society—and none so dear to the designer as the new generation of Crown Princesses from Marie-Chantal of Greece to Mette-Marit of Norway.

If fashion designers mostly divide into the romantic and the classic, Valentino fits into both categories. His work, like his life, is a fusion of rigor and grandeur.

The symbol of Valentino—the one that captures the opulence and light-hearted grace of Rococo—is the bow. Always pristine and perfectly proportioned, it edges a cardigan in soft satin, flutters down the backbone as an organza butterfly or drapes at the bosom in slithering silk. A bow is also identified in the mind with a gift, as if women were wrapped and decorated to celebrate their beauty and fragility.

That succulent sweetness—the weightless fabrics, whipped-cream frills and pretty make-up—has not



always been in fashion. Such arrant femininity was a defiant challenge in the minimalist era and to the years when androgyny was on the agenda. The harmony and classic beauty that Valentino strives for went right out of fashion during the modernist period, just as it was expelled from contemporary art. (Although in both, there is currently a restitution of earlier values.) The words "edgy" and "cool" are anathema to a creator who has never hidden his personal distaste for destroyed and disheveled looks.

But it is the mark of a great designer not to be blown by the winds of cultural change, but to take forward a personal vision and aesthetic. And Valentino is now dressing daughters as he might still dress their glamorous grandmothers.

What did Valentino invent in fashion? The answer is a modern glamour that has traveled from the jet set to the private plane era. And at its beating heart is an atelier in Rome, where exquisite dresses are made to traditional standards and presented like a sumptuous cake, as the seamstress unveils her creation for the maestro's approval.

Valentino is now the last link in a chain of high-fashion history—the only couturier who has been apprenticed to the past and is still in absolute creative control of a house that he himself founded.

The young Italian stripling has become—by default, but also by desire—the keeper of couture's purest flame. And he does it with joy—*con brio!*

Suzy Menkes is fashion editor of the International Herald Tribune.

Left: *Fall-Winter 1967/68. Dress in salmon crêpe, scalloped embroidery with pearls, diamonds, gold and silver. Designed for Jacqueline Kennedy.* ***Above:*** *Atelier Dessès, Paris 1954. Madame Imperiale, pencil and tempera on paper, 38 x 27 cm.* ***Opposite:*** *Haute Couture. Spring-Summer 2004, Mod. 132. Draped point d'esprit evening dress with a slip-style neckline and a cleverly draped sleeve; the bustier features tight little horizontal pleats, the hips are accentuated by macramé lace, and the skirt is edged with an organza flounce that covers another two underskirts in point d'esprit with rhinestone embroidery; they in turn conceal a third pink organza skirt and a fourth fleshcolored chiffon skirt, all with a flounce trim (detail).*



synonymous with elegantly designed and cleverly pitched art books." —OCEAN DRIVE, *Miami*



 “*Ballet in the Dirt* proves that some things are worth being

Ballet in the Dirt

The golden age of America's favorite pastime





***Opposite**: Hank Aaron, outfielder, Milwaukee Braves County Stadium, 1964. In the stillness that precedes action, Hank Aaron stands poised and relaxed, bat raised, eyes focused on the pitcher. Known for his impassive, seemingly effortless greatness, he also had the perseverance to set career records for home runs and runs batted in. Aaron set numerous records during his lengthy career, 1954–1976, most notably the career home run record of 755.*







Professional baseball of the 1960s and '70s decades belongs to Neil Leifer, the premier sports photographer of his generation. In 1960, at age 17, Neil had the human drive to match his new Nikon motor drive and he was on his way. With gumption and an eye for the decisive moment, the baby-faced kid from Manhattan's lower east side was soon selling his photos to *Sports Illustrated*. This superb collection of images reflects the total access Neil had to the players on the ball field, in the dugout, and in the locker room. All the pathos, elation, disappointment, and celebration are etched upon the faces of the players and their mercurial fans.

From the 1960 World Series between the Yankees and the Pirates—decided in the 9th inning of the 7th game by a Bill Mazeroski home run—to the 1977 Series between the Yankees and the Los Angeles Dodgers, Neil Leifer never stopped shooting. He was up in the nosebleed section of the grandstands in Yankee Stadium, in the rafters of the Astrodome in Houston, or a helicopter high above. Who won the games wasn't important—only how the game was played. The blood, sweat, and grace. It's all about the game, and Leifer's photographs create a topographical map to the very heart and soul of baseball.

Featuring over 300 photos, the book is divided into four chapters: **The Game**; **the Heroes**—like Roberto Clemente, Mickey Mantle, and pitcher Sandy Koufax; **the Rivalry** (infamously, between the Yankees and the Boston Red Sox and the Giants and Dodgers); and the **World Series** championship.

The photographer: Native New Yorker **Neil Leifer** began photographing sports events as a teenager. He has shot over 150 covers for *Sports Illustrated*, published 13 books, and held the position of staff photographer for *Time* magazine. His images of Ali also played prominently in TASCHEN's *G.O.A.T.*

The writers: Writer/director **Ron Shelton** played second base in the Baltimore farm system for five years before making films including *Bull Durham*, *White Men Can't Jump* and *Cobb*. He is currently working on *Our Lady of the Ballpark*, a film about the Mexican Leagues. **Gabriel Schechter** combines his childhood obsession with baseball and Master's degree in English as Research Associate at the National Baseball Hall of Fame. He is the author of three books, including *Victory Faust: The Rube Who Saved McGraw's Giants*.

The editor: **Eric Kroll** edited several titles for TASCHEN including *Natacha Merritt's Digital Diaries* and *The Wonderful World of Bill Ward*. His photography was the subject of TASCHEN's *Fetish Girls* and *Beauty Parade*.

NEIL LEIFER.
BALLET IN THE DIRT: THE GOLDEN AGE OF BASEBALL

Photos: Neil Leifer / Ed. Eric Kroll / Text: Ron Shelton, Gabriel Schechter / Hardcover in a slipcase, both bound in pinstriped cloth, **XL-format**: 39.6 x 33 cm (15.6 x 13 in.), 2 foldouts, 302 pp.
Limited to 1,000 copies worldwide, numbered and signed by Neil Leifer.

€ 350 / $ 400
£ 300 / ¥ 50,000

It was golden—Baseball in the '60s and '70s

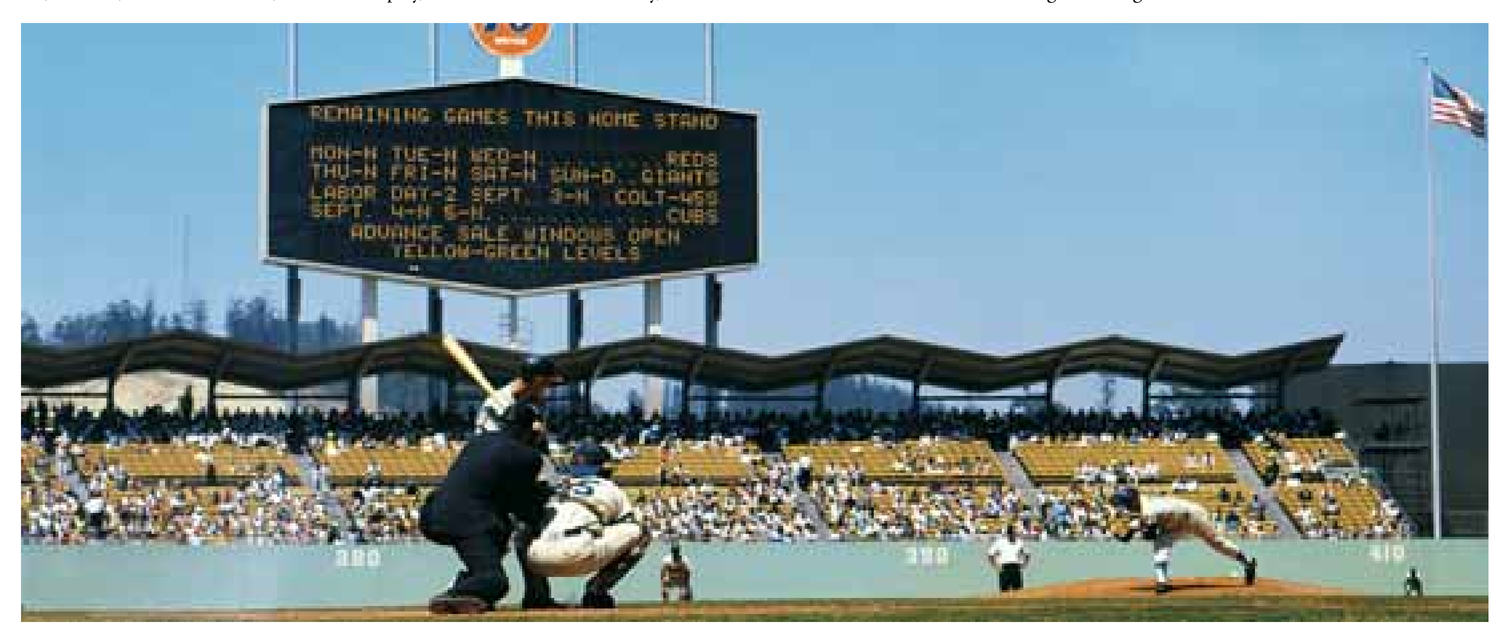
Excerpt from the introduction by Ron Shelton

When Martin Luther King was writing his letters from the Birmingham jail, when JFK and then his brother were gunned down, when body counts and flag-draped coffins were part of our TV news diet, when Jimi and Janis, free love, Kent State, and civil rights marches to Selma, Alabama, were our daily bread, there existed a parallel universe mostly untouched by these events. There existed the golden age of baseball.

Like most golden ages, I suppose, we didn't know we were in one 'til it was over. I know. I made my living at this game as "property" of the Baltimore Orioles. The Vietnam War was never discussed on team bus trips or in hotels in Little Rock, Amarillo, or Louisville—it was as if the war didn't exist. In fact, baseball players were consumed with only two things, then as now. First, their own statistics, because that is how they are judged. Every hitter knows that when you're suffering through a "one for six" batting slump, your next at-bat is the difference between hitting .143 or .286. Two for seven is .286—you know that as soon as the ball gets through the infield and you're running to first base. The second thing baseball players were consumed by was getting laid. Guys chased women. Women chased guys. And most of the time there wasn't much chasing required. Stats and chicks, numbers and women, bar to bar, ballpark to ballpark—it was an endless journey to hit, to score, to throw the heat, to make the play, to score the ladies—ongoing and forever. Amen.
The church of baseball had no assassinations, no Vietnam, and no protest marches. There was only the game.
Through Neil Leifer's eyes we see the beauty of baseball in the 1960s and '70s—the best the game has ever been. The gods are everywhere in Leifer's photographs: Mantle, Mays, Clemente, Koufax… And they look like us, only better. These aren't men with artificially built bodies. These often aren't even very big men—Henry Aaron was slight, Willie Mays was short, and Denny McLain? He's the chunky guy playing a B3 organ in the Holiday Inn lounge. He's also the last pitcher to win 30 games.
The game was different then. It was better. That's not nostalgia, that's a fact, and, as Casey Stengel said, "You could look it up"—but if you did look it up you'd discover that Casey stole the line from James Thurber, American humorist. After all, it's OK to steal in baseball.

Today, we live in an age when .280 hitters sign $50 million multiyear contracts. Willie Mays made $100,000 in '66. Contemporary star Alex Rodriguez's agreement guarantees him a quarter billion for ten years. Mays and Mantle, if playing today, would own the team. It all changed in '69 when Curt Flood refused to be traded and became the Rosa Parks of baseball. Eventually, through an arbitration system established in the early 1970s, the hated reserve clause (under which players had a lifetime obligation to their original employer) was killed, freeing them to go to the highest bidder after five years with a single team. Fans cried foul, but a great injustice was corrected, and gradually baseball changed. Throughout the '70s the game stayed pure, even though the 1960s sensibility crept into the game in small ways. Facial hair appeared and baseball caps perched precariously on Afros, colorful and wild. Brawling teams like the brilliant Oakland A's of the early '70s seemed to confirm that social chaos and change would not affect the quality of play. Oakland players fought among themselves incessantly, then walked onto the field and won three World Series in a row. They had a pitcher named Catfish, a pitcher named Blue Moon, and one named Vida Blue. And Reggie and Rudy and Campy and…
Neil Leifer was there, not just for the World Series games but for the glorious banality of everyday baseball. The greatest ball players who ever lived played to both packed and empty stadiums. It's a game played every day and, unlike pro football, baseball doesn't wait till Sunday afternoon, just 16 times a year. It doesn't exist as a product of television and the concomitant hype.
No, it happens every day, 162 times a year, not counting spring training and playoffs. Sometimes 50,000 people are watching and sometimes 1,500.
This casual dailiness of the game of baseball, at once the fastest and slowest of all sports, is a game in which no clock is ticking. There is no marking off a quarter. "The game isn't over till it's over," Yogi Berra is famous for saying. The idea in baseball is that hope springs eternal, creating great relaxed spaces of time. Because there's time between plays, time in the dugout, time to chat with the opposing first baseman as you lead off the bag, time in the clubhouse, time on the bus trips, time during endless rain delays, the game has rhythms and spaces that need filling, and language becomes the natural thing to fill it with.

"Dem Bums" had a passionate fan in young Neil Leifer, who grew up in a housing project on the Lower East Side, the "real" Lower East Side. He was the son of a postal worker, and a great baseball fan. Neil lived a short subway ride from the Giants' Polo Grounds, Yankee Stadium, and the Dodgers' Ebbets Field. He went to all the games but knew early on that if you were a Dodger, hating the Yankees accompanied the commitment. It was tribal. His hero was Dodgers shortstop Pee Wee Reese because he thought Reese was the shortest player in the league and Neil was the shortest kid on his block. Neil's father was a Giants fan because their third baseman, Sid Gordon, was Jewish. Baseball gave them something else to fight about.
As a 12-year-old, Neil Leifer joined the Camera Club of the Henry Street Settlement near where he lived. A Russian émigré taught the neighborhood kids how to take pictures. Once a week, each kid was given a roll of film and a DeJur twin lens reflex camera, and instructed to come back next week to process the photographs. By 13, Neil was going by subway to the ballgames, and by 15 trying to sell a photo here and there, mostly to Dell Sports publications. Leifer began looking at his beloved sport through a lens and the world began seeing baseball and its heroes in ways they'd never been seen before.





Above: *The "Ol' Perfesser" makes a point.*
Like his mentor John McGraw, Casey Stengel could be tough on his own players and on umpires. He saved his famous double-talk for the press. With umpires, he was straightforward in his displeasure, and the "Ol' Perfesser" enjoyed lecturing them on their errors in judgment.
Opposite: *Koufax in action, Los Angeles Dodgers vs. Milwaukee Braves, August 25, 1963.*
On another gorgeous day in Southern California, with ocean waves represented by the pavilion roof, catcher Doug Camilli, umpire Ed Sudol, and a Braves batter enjoy a close-up view of Sandy Koufax in action. The Dodgers ace came within one out of a shutout, allowing a ninth-inning run as the Dodgers won 2-1.
Right: *Leifer on assignment, Comiskey Park.*
Young Neil shoots from the bleachers using a 2,000 mm lens owned by Life *magazine.*
Pages 38–39: *View from second base, Los Angeles Dodgers vs. Philadelphia Phillies, April 25, 1965.*
A camera rigged under second base captures the fielder's foot about to step on the bag as Willie Davis of the Dodgers starts to slide, all under the gaze of the crowd packing the multi-tiered amphitheater of Dodger Stadium.

Early in his career, Leifer became aware of something I have known and have included in many of my films: The essence of sports isn't about the defining moments of action … it's about the time we spend between the moments of action. It's not about the big play. It's about everything else.
At age 17 Leifer cajoled a press pass from Dell Sports to cover the 1960 World Series, between the Yankees and the Pirates. *Sports Illustrated* agreed to process Neil's film in return for getting a first look at it. In those days there was no photographers' well, no privileged seating. You hung from the press box, sharing the omniscient view with the writers and principal overhead television camera—or you crouched on concrete in an aisle and hoped nobody hit you over the head with a beer bottle for obstructing their view. Neil felt he needed a professional camera, so he could compete with the "Big Boys" at SI. The problem was he didn't have $450 and neither did his father. Neil badgered his dad until he agreed to purchase the Nikon F with motordrive and make the 24 payments. Abraham Leifer had never bought anything on credit and was very proud he had no outstanding loans or credit bills. Neil promised to make all the payments from money he made delivering sandwiches for the mid-Manhattan Stage Deli. His father grumbled that it would take his son years to repay the loan.
Veteran *Sports Illustrated* photographers John Zimmerman, Hy Peskin, and Marvin Newman were covering the Series for *SI* when kid Leifer showed up, looking for his own aisle to crouch in. Yogi got to second base, Leifer aimed his new camera with long lens, and bingo—Yogi was picked off and Neil had the perfect angle. *Sports Illustrated* bought it and ran it full-page color! They paid $300. Game two—the Mick (Mickey Mantle) homered and as he entered the dugout, Leifer snapped the moment. The picture sold and ran the next day. Another $150. Neil paid off his dad in full, quit delivering sandwiches, and a career was born.

Leifer snapped the images that stand for a career.
You see Mays laugh, Aaron smile, and Gil Hodges flash his signature broad grin. And even a not-so-crazy Jimmy Piersall, flashing teeth from ear to ear, as he smashes the ball in batting practice. At once you're reminded that these are men playing a boys' game. For a moment, the tough Hank Bauer sticks out his tongue, Billy Martin looks like a choirboy, and Reggie flips Billy over his back, goofing like eight-year-olds, and we recall why we like baseball.
These are part of the record of a golden age from a photographer who knows that the moments before and after the action hold the story.
Leifer gave us all sides and complexions of baseball. The action and the suspended quiet moments all without auto-focus. All without digital. When the center fielder crashed into the fence, he caught it with his 600 mm lens, manually focused as the action unfolded. There're no second takes. There's just the work of a great sports photographer hanging out in America's national pastime…when it still was America's national pastime.
These Neil Leifer portraits of baseball connect us not just to the game but to our fathers, to our childhood, to memories so private that they aren't otherwise articulated. Your first mitt, the baseball you tied inside your mitt to give it shape, your first organized game, and the time a fellow nine-year-old threw a 30-mile-an-hour fastball by you and the humiliation you felt dragging the bat back to the bench, assuaged only by your first hit—a 20-hop ground ball that got past diving infielders. And suddenly you recall the moment you first laid eyes on your baseball hero. And years later you are older and you realize your gods are human, and there is mortality…but not in baseball. Leifer's photographs allow for a suspension of disbelief. He sees the game we feel and gives us images that soothe us and stir us. Through these pictures "you can go home again."
Do I exaggerate? Not a bit. That's where these photos take me, and I suspect, many others. And that is their gift, a gift that even my friend Neil may not fully appreciate.





 “If you are a sports fan, you have to be a Neil Leifer admirer, for you have been seeing his pictures



and they've been shaping your impressions and memories for three decades." —BOB COSTAS



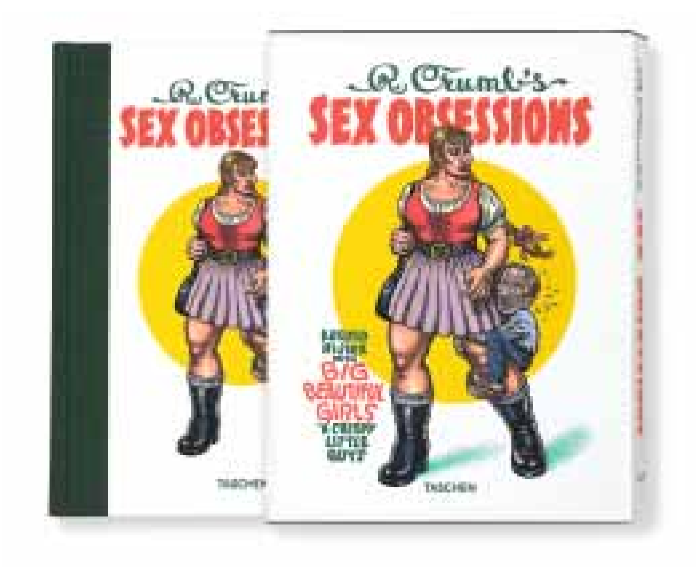
"TASCHEN has kept me company when my wife was too busy,

"Somehow the Devil got me!"

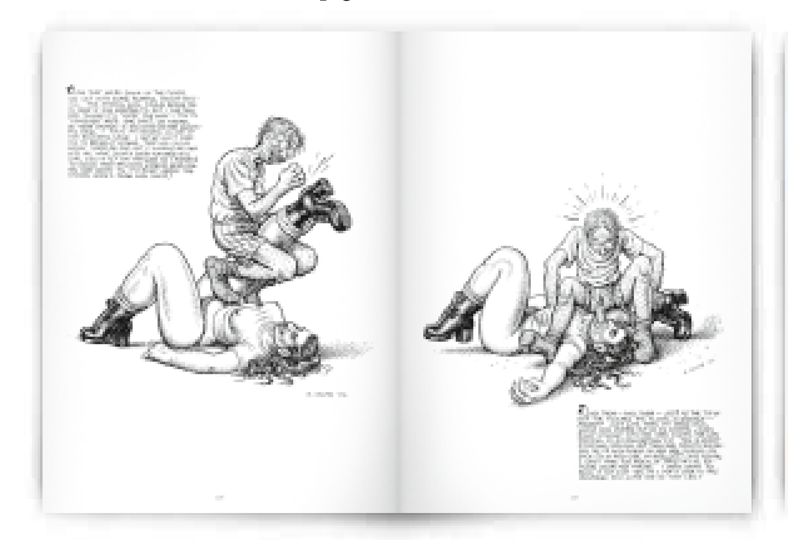
Crumb's personal selection of his most secret fantasies, freshly colored just for TASCHEN

ROBERT CRUMB'S SEX OBSESSIONS
Ed. Dian Hanson / Robert Crumb / Hardcover in a slipcase + print, format: 20.3 x 27.4 cm (8 x 10.8 in.), 258 pp.

€ 400 / $ 500
£ 350 / ¥ 60,000



This signed limited edition of 1,000 copies is a work of art in itself, with every part of the book—front and back covers, spine, and introductory pages—created for this project by Robert Crumb. Each book also comes with an art print selected by Mr. Crumb: see illustration on page 43.





They have little to do with the standard procreative urge, Mr. Crumb admits. He has also said he finds nothing more boring than someone else's sexual obsessions, and yet through his long career the world's most famous underground cartoonist has felt compelled to include his own sex fantasies in his art. He explains it as a compulsive catharsis, while fans call R. Crumb's erotic fantasies the Master at his best.
Now Crumb has selected his most intimately revealing comic strips and single page drawings to create a 258 page encyclopedic trip through his sexual psyche. All images were created between 1980 and 2006, and all strips are hand-colored for a lush vibrancy never seen in his comic books. In total the book features 14 complete stories, including *My Troubles With Women*, *If I Were a King*, *A Bitchin' Bod* and *How To Have Fun With a Strong Girl*, as well as 60 single page drawings.
The artist admits it's a little scary to see his most fevered obsessions collected end to end like this, but fans will find *Robert Crumb's Sex Obsessions* a fascinating peek inside an often tortured, always brilliantly talented mind, as well as an unparalleled collector's item.

The artist: **Robert Crumb** began his career in the late 1960s with *Snatch*, *Zap* and other underground comics. His characters Fritz the Cat, Mr. Natural and The Snoid became instant icons, but it was the compulsive exploration of his sex fantasies with strong-legged, big-assed women in his work that made him most notorious. Subject of the award-winning feature film *Crumb*, he now lives in the south of France with artist wife Aline Kominsky-Crumb.

The editor: **Dian Hanson** is TASCHEN's Sexy Book editor and long time friend of Robert Crumb. Her recent books for TASCHEN include *The Big Book of Breasts* and *Vanessa del Rio: Fifty Years of Slightly Slutty Behavior*.



 "When it comes to something tastefully smutty to slip under your coffee table,

"I make a raucous, vulgar comedy of my personal quirks"

"Huge, solid and buoyant female bodies turn Crumb into a literally fucking idiot, as we see inside *HUP #3 ("Story o' my Life")*, and a big baby, which is how he portrays himself: drooling, terrified, and sexually excited to be pushed in a buggy by a muscular and girlish Scandinavian goddess/nanny. (Actually, she was supposed to be German. —R. C.)
He can twist her this way and that as he screws her; he can smash her boot into her face and enjoy it. Her body seems so strong, yet he can toy with her. Crumb's are the only comics I looked at in which a male creator admits to his lust—near adoration of big female muscle while also realizing that he is, in his own words, 'abnormal', 'boring', 'annoying', a 'creep'. I appreciate his honesty."
—Joanna Frueh, Comments on the Comics from the Modern Amazon, 2000, edited by Joanna Frueh, Laurie Fierstein & Judith Stein

"Crumb knows full well that his fantasies are infantile. His escape hatch is his sense of humor. In most of his comics the female figure is a giantess, the punishing, restraining mother, and the male hero is a 'little guy', the 'man-boy' who has to break free of her. The woman is always the stronger of the two, but the little guy is smarter and always wins in the end. Crumb's version of one of the classic themes of myths and children's stories—David and Goliath, Tom Thumb and the Ogre—is the little boy versus the mother."
—Margorie Allessandrini, Crumb (French, 1974), translated from the French by William Mason

"Robert—don't ever stop ever change ever forget your funky primal thang. That Miss Universe she be shakin' her booty at you in the hope that one day, more her children gonna be as incandescently appreciative as your own dear bad self."
—Leslie Sternbergh, Bum a la Crumb, essay in STOP magazine, 1990

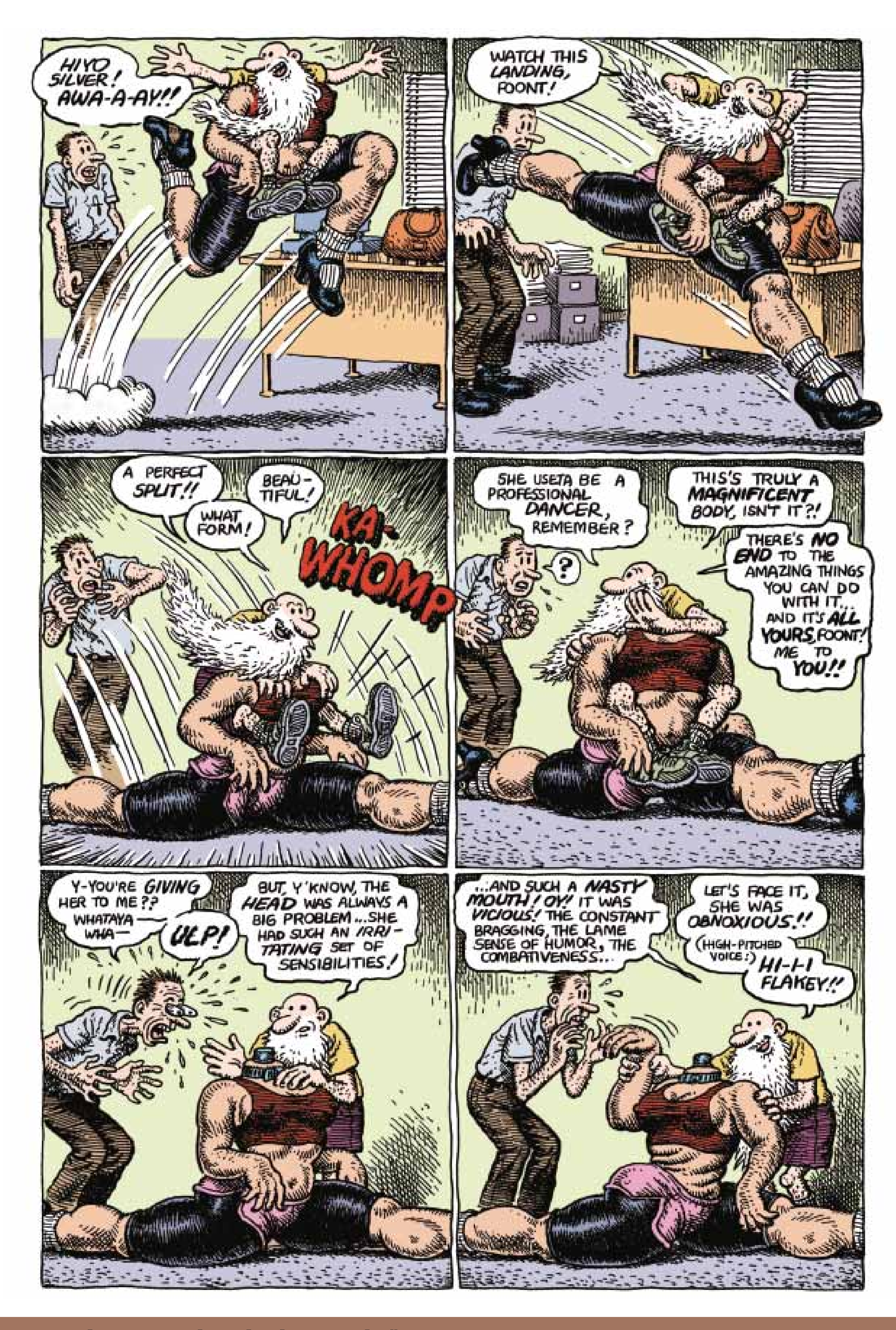


Gosh, I don't know what to say. I guess the work speaks for itself, for better or worse, huh? Yes, yes, I love drawing pictures of big, well-built ladies getting theirs ... I get deeply involved in it, lost in it ... I thrill myself ... Yes, yes, it's masturbatory ... Abusing my god-given talent and my powers of imagination over here, most undeniably. These fantasies, this schema, has ruled my life! Naturally, I've felt a lot of shame, guilt and self-loathing around it, but for some nutty reason—desperate need for approval, narcissistic display, passive aggressivity—I'm compelled to push it in the public's face. This seems to be my fate, my destiny in this lifetime—to play this ridiculous sex-pervert buffoon in my comics and drawings. Yes, yes, it's sure not beautiful or romantic, or sweet or gentle. I know it's often offensive. It sends most women fleeing in the opposite direction, disgusted, angry, indignant. I have very few female fans ... Let's see, there's Leslie Sternbergh, and, um, uhh ... (admittedly, she's a very eccentric female artist) ... Be that as it may, I stand before you exposed ... Nothing remains hidden ... It's not "toned down" for mass consumption ... Sorry, I can't do it ... If that's what you want, there's plenty of media entertainment out there just for you. Even so, I still want my work to be entertaining. I can't help it, I was "trained" to be a cartoonist ... So, I make it into a burlesque. I make a raucous, vulgar comedy of my personal quirks, my "angst", if you will.
I like vulgar, sexual comedy. When I was young I used to patronize those old-time burlesque shows, those shabby comedians doing their worn-out routines with meaty strip-tease artists ... It was entertainment for loser males. It was replaced, eclipsed, by porno movie houses showing utterly humorless, mechanical fuck'n'squirt films. The idea of bawdy humor got lost in the shuffle.
I can't hold it against women for being repelled by my crazy sex drawings. As Freud tried to explain, civilized humans are a bundle of contradictions. For us sex is a dark, murky swamp, a tangled growth of desire and shame, where domination and submission boil and bubble, giving life to an endless variety of sexual critters, species and subspecies. Ho boy, it's a zoo! Who wants to see it! Who wants to know about it?! Scary ...
The simple truth is, I have no explanation for this work. I don't know what I'm doing or why I do it, and what it does for other people, I haven't a clue!

—R. Crumb, May '06



 "This book shows TASCHEN doing what it does best—showcasing some of the world's finest,


HI YO SILVER! AWA-A-AY!!
WATCH THIS LANDING, FOONT!
A PERFECT SPLIT!!
WHAT FORM!
BEAU-TIFUL!
KA-WHOMP
SHE USETA BE A PROFESSIONAL DANCER, REMEMBER?
?
THIS'S TRULY A MAGNIFICENT BODY, ISN'T IT?!
THERE'S NO END TO THE AMAZING THINGS YOU CAN DO WITH IT... AND IT'S ALL YOURS, FOONT! ME TO YOU!!
Y-YOU'RE GIVING HER TO ME?? WHATAYA— WHA—
ULP!
BUT, Y'KNOW, THE HEAD WAS ALWAYS A BIG PROBLEM...SHE HAD SUCH AN IRRI-TATING SET OF SENSIBILITIES!
...AND SUCH A NASTY MOUTH! OY! IT WAS VICIOUS! THE CONSTANT BRAGGING, THE LAME SENSE OF HUMOR, THE COMBATIVENESS...
LET'S FACE IT, SHE WAS OBNOXIOUS!!
(HIGH-PITCHED VOICE:) HI-I-I FLAKEY!!

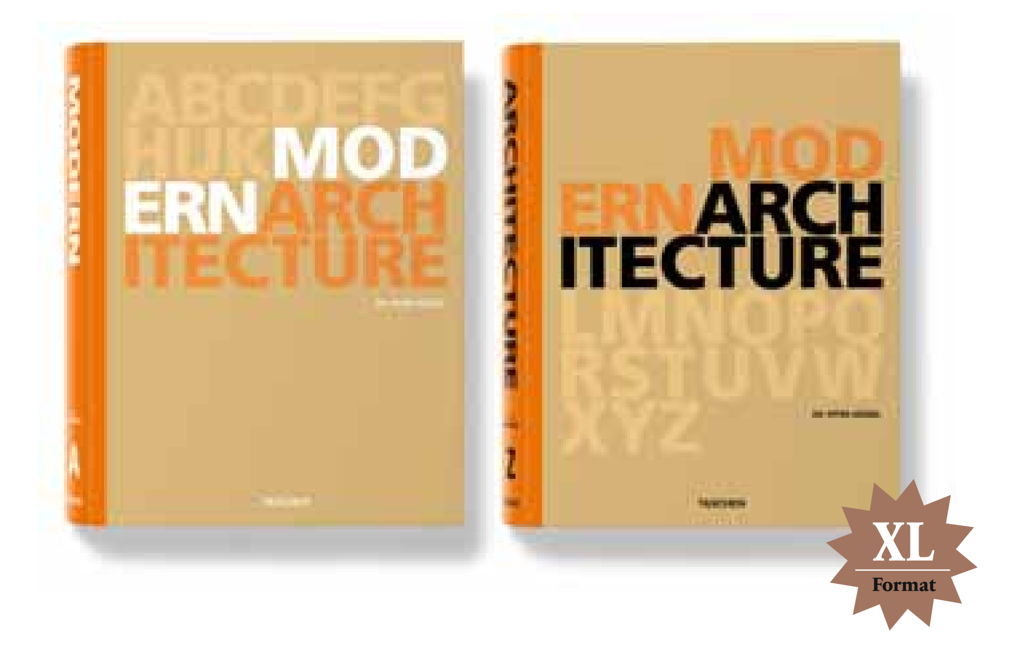


 "These books are meant to be lingered over, loved, referred to—and

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THE A–Z OF MODERN ARCHITECTURE
Ed. Peter Gössel / Hardcover, 2 vols. in a slipcase,
XL-format: 29.2 x 36.5 cm (11.5 x 14.4 in.), 1,072 pp.

ONLY € 200 / $ 250
£ 160 / ¥ 30,000

Opposite: *Burnham & Root, Reliance building, Chicago, Illinois, USA, 1894–1895*





Unlike most architecture encyclopedias, which tend to concentrate more on buildings and floor plans than their designers, this tome puts the architects in the spotlight, profiling individuals so that readers can get a clear overview of their bodies of work. Each architect's entry features a portrait, quote, and short biography as well as a description of important works, historical context, and general approach; illustrations include numerous drawings, photographs, and floor plans. The book's A to Z entries cover not only architects but also groups, movements, and styles from the 18th to the 21st centuries. With 600 entries and 5,200 illustrations, *The A–Z of Modern Architecture* is a comprehensive resource that no architecture professional, fan, or student should be without.

The editor: **Peter Gössel** runs a practice for the design of museums and exhibitions. He is the editor of TASCHEN's monographs on Julius Shulman, R. M. Schindler, John Lautner and Richard Neutra, as well as the editor of the *Basic Architecture* series.

Contributors of the entries are (in alphabetical order): Jean-Louis Cohen, Katja Gazey, Peter Gössel, Cara Mullio, Uwe Ramlow, Graziella Roccella, Eva Schickler, Eberhard Syring, Lisa Unger

What is modern architecture?

Excerpt from the introduction by Peter Gössel











The history of modernism begins, to cut a long story woefully short, with the emergence of the notion of an individual acting with sole responsibility. This happened against a background of the loss of the churches' cultural dominance, and a situation driven by the contradictions of a productive sphere geared towards profit. This radical change, often equated with the "revaluation of all values" (Nietzsche), finds its technical and social expression in the industrialization that drastically altered the lifestyles of humankind and, with the intensive development of urban areas, had a very direct impact on architecture.
The engineer, by profession, considers just the functionality of materials and uses them, wherever possible, only in the absolutely necessary quantity and size, relying in particular on standardized calculations. This rational principle soon pervaded the building industry and even became compulsory for "architects". By contrast, not all engineers adhered to the purely functional and necessary, creating bold and even aesthetically innovative buildings that made a radical impact on the idea of what was humanly possible.
Therefore, industrialization laid the foundations for a new architecture, "at a time when craftsmanship was metamorphosing into the industrial production process" (Eugène-Emmanuel Viollet-le-Duc). And yet, this transformation was by no means direct and deliberate. Many circuitous routes were taken towards modernism, which can still be said to be "a work in progress". Modernism is neither an epoch nor a tide of events that points a way forward from any particular historical point in time. Rather, it is on the one hand equated with technological progress and rationalization, but on the other with the loss of traditional values and aesthetics. From this standpoint, modernism must be regarded as a never-finished project concerned with harmonizing Enlightenment hopes for self-determined individuals with social and technological changes.
This is quite specifically reflected in the requirements demanded of individual designers: the job specifications for engineers and architects describe specialists not merely assigned to technical projects, but those to whom social responsibility is also entrusted.

As a living space, the city is defined by architecture. Even the countryside is structured by culturally typical settlements

This can be explained by the special role architecture plays in our lives, as, among all the arts—if we still categorize it like this, although perhaps not necessarily in the most serious sense—it certainly ranks among those that most influence people, yet in the subtlest manner. In fact, it is so much a part of the perception of our daily reality that the whole of our activity in perceived space is also activity in formed space: each person has an architecturally defined home. Even for those of us who, because they have no house, have to sleep under a bridge, every building is associated with the function of protection and warmth. As a living space, the city is defined by architecture. Even the countryside is structured by culturally typical settlements, representing residences and destinations according to which our world view is established.

That our perception of the world is linked with the structuring of space—and time—and that these factors have changed with industrialization, has been common knowledge, at least since Wolfgang Schivelbusch's *The Railway Journey*. The fact that the processing of this transformation in the cultural context takes time complicates our consideration of causes and effects. Here we can no longer speak of the inertia of the human being who is still, as in Richard Neutra's biorealistic theory, carrying round the genes of life on the steppes. The artist, as for example in Theodor Fontane's poem "The Tay Bridge", is allowed to make mistakes, but when the iron structure of a collapsed bridge mutates down to the frame, the architect must immediately prove fitness for function.

Modern architecture is born of a common desire for change, to alter not only the land, but also living conditions for the users

Architecture, therefore, doubtless has a special role, though many will question its character as art at all. From the moment of its handover, architecture is immediately and essentially measured on the grounds of its usability. It does not enjoy the same space for progressive development as other arts. This argument has led to some dispute over the quality of architecture as an art, as, for example, is still reflected in the German word for architecture, "Baukunst" (the art of building). Yet, when we observe the history of architecture, it becomes clear that no building has automatically developed purely from the

 "Cette encyclopédie essentielle dresse un portrait des édifices les plus pointus en matière

application of functional and technical specifications. Rather, even in the case of what are known as the functionalists, basic assumptions of an aesthetic nature have crept into the creation of form. As in art too, self-referential expression by the architect as creator of a building must not necessarily be accepted without criticism. He is, after all, a creative person through whom spontaneous suppositions are translated into experience.

In contrast with industry, the architect is constantly creating prototypes. Where industry, before mass production, engages in extensive testing to find the best possible solution, most buildings—leaving aside here prefabricated houses—are experiments arising from a unique set of circumstances and encounters between owner-builders and planners. Therefore architecture is also always a social process, the result of which cannot be pre-determined.

In favourable cases, however, and herein lies the core character of modern architecture, it is born of a common desire for change, to alter not only the land, but also living conditions for the users, whether they are residents or workers. This was how, in 1913, Walter Gropius saw in a modern factory a "worthy garment", which will impress passers-by and make workers more productive, not just by giving the worker "light, air and cleanliness" but also an impression of greatness that will help him rise above the stupidity of factory work: "In it he will become more joyful as he plays his part in creating great common values, as his workplace, designed by the artist, appeals to the sense of beauty innate in everyone and has an enlivening effect on the monotony of mechanical work."

Even Le Corbusier with his radical urban planning designs was often misunderstood

Gropius wrote this from the self-confidence of someone imagining himself to be on the right path and seeing the end of an age essentially in search of a new style in tune with the industrialized world. This period, largely coinciding with the 19th century, in which stylistic pluralism led to an arbitrariness generally felt to be deficient, was finally superseded by an epoch in which the concept of style in itself became obsolete. Even in 1914, Henry van de Velde was of the opinion that "for 20 years, some of us have been seeking the forms and embellishments that perfectly correspond to our time". But it was already clear where the journey was leading: to a functionalism referred to in 1932 as the "International Style", which rid itself of all ornament. Functional spaces and "appropriate" or "true" use of the available building materials formed part of the foundations of neo-realism. Its representatives demanded simple design, without any historicist overtones, and functionality that was geared towards prefabrication and mass production. Neither the temporal nor the geographical space in which this movement came into being can be clearly defined.

By 1927, modernism had asserted itself on the architectural scene, with flat roofs, white stucco façades, straight lines, open plans, steel frameworks and horizontal strip windows becoming for a time the standard must-have features of every modern building. Its architects were united in their rejection of architecture as fine art, and of traditional architectural teaching, and strived to form their own theories and create new schools such as the Bauhaus in Germany and VKhUTEMAS in the Soviet Union. The 1928 CIAM conference, under the leadership of Sigfried Giedion and Le Corbusier, set out what has become known as the Declaration of La Sarraz, which had a great influence on the idealistic teaching of modern architecture. Even Le Corbusier, who, with his radical urban planning designs, was often misunderstood, realized that all the pamphlets and declarations remained unsatisfactory in the face of reality: "For me the word architecture denotes something more mysterious than the rational or functional, something that predominates, imposes itself... it is without doubt a human need to have warm feet and yet my sensibility rather responds to a need that is based on harmony and that is worth more than an American Hummer, a glass of champagne or a fresh salad...".

When Julien Offray de La Mettrie extended René Descartes' mechanistic world view into the exaggerated notion of "l'homme machine", it was also in the end machines that cure man of his suffering and free him from his diseases. This did not work, this outlook has proved untenable and neither has the functionalist approach proved to be the last word in architecture. Space will not allow itself to be mechanically defined. Attempts to capture it in modules and Modulors have remained experiments. The failure of Le Corbusier's urban planning at Chandigarh is just as much proof of this as the blowing up of the social housing system at Pritt-Igoe and, ultimately, the discomfiture of every individual with the simplified forms of modern architecture that impinge on him at every turn. These are often imposed by purely commercial dictates and are deliberate intrusions on the artistic independence of architects capable of designing space beyond rationalistic calculation and with so much more to offer than what is found in a construction cost calculation.

Julius Posener has insisted on the error and the danger of wanting to define modernism from one's own historically limited perspective. And because it is not appropriate to seek a mould when we do not as yet know the final form, we can indeed regard modernism only as a project and, like the individual architects working with awareness of this problem, treat it as such. Modernism's differences are often more remarkable and take us further than the similarities. They point to the special characteristics of the individual building in its environment, its historical situation, its users, but the similarities indicate only categories that have been created by art or architectural historians and in general barely lead any further.



Right: *Ebenezer Howard, Ideal diagram for garden cities around a central city, 1898* ***Pages 50–51:*** *MVRDV, Apartments for elderly people, Amsterdam, The Netherlands, 1994-1997*

d'architecture. En somme, ça ne se raconte pas, ça se regarde." —BORN TO BE UNIQUE, *Paris, on* The A-Z of Modern Architecture



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Cool comforts in the Catalonian capital



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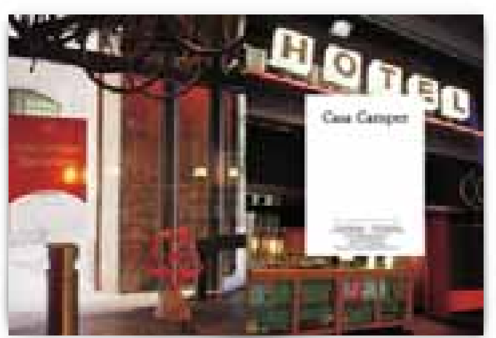
TASCHEN's Hotel series books are much more than simple hotel guides. They are meant to be taken along on your trip, as they not only feature the best and most interesting places to stay—from low-budget to luxury—but also list hot spots for each hotel's neighborhood. Once you're installed in the hotel of your choice, you can peruse our suggestions for restaurants, bars, boutiques, specialty shops, and more, with the knowledge that these spots and hotels have been hand-selected by travel and style expert Angelika Taschen for a well-rounded and pleasing experience of the city you're visiting. As an added service to our readers, a dedicated website for our travel books has been set up to allow you to browse all of our hotel selections online or make your booking directly; visit http://www.great-escapes-hotels.com to find out more.

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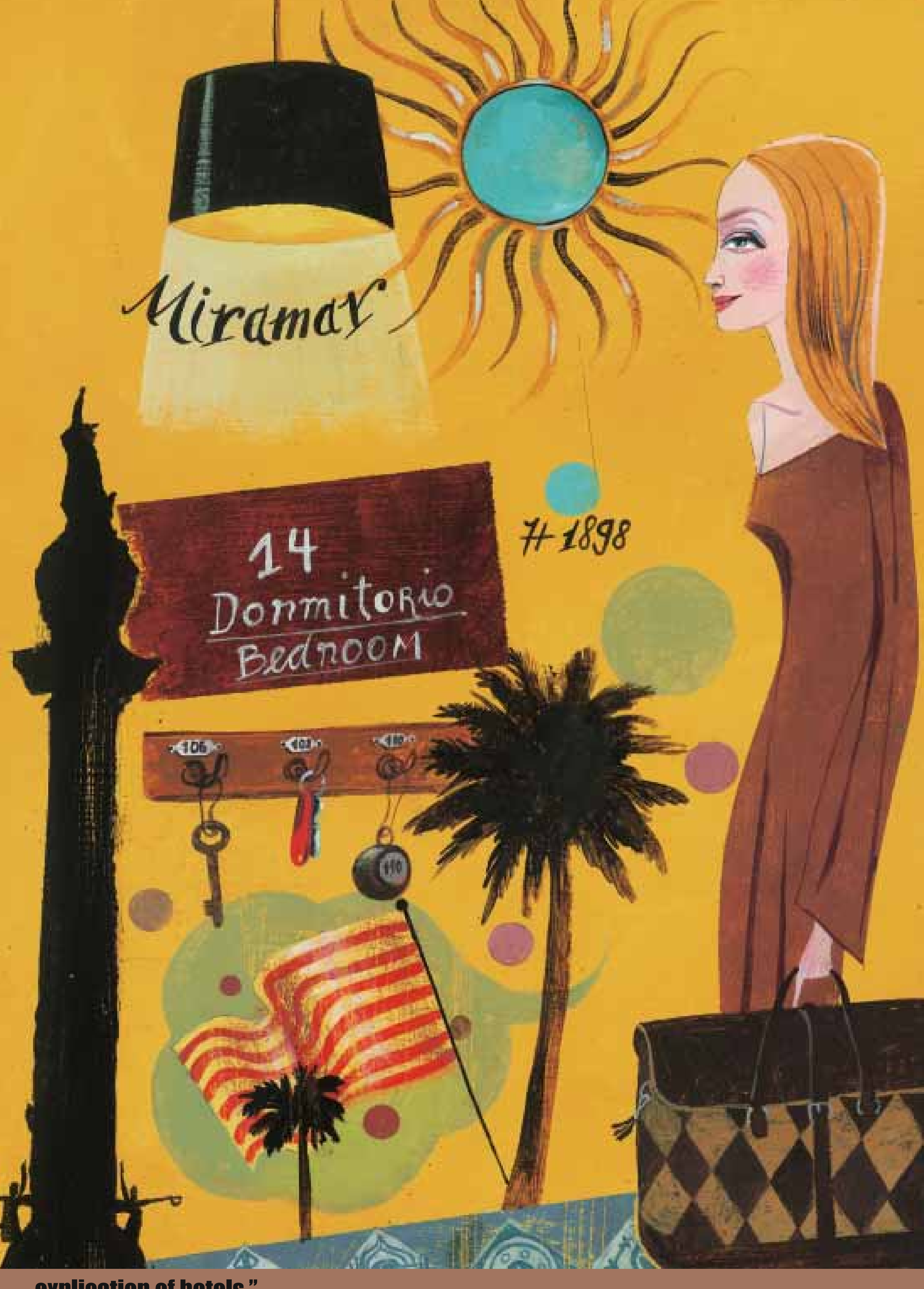


Angelika Taschen has selected a delectable range of hotels and hotspots for your stay in Barcelona, from the Hotel Neri in the Gothic district to the modern and minimal Hotel Omm with breathtaking views of Gaudi's Casa Milá to the Casa Camper, a quirky and multicultural smoke-free hotel in the former prostitute quarter run by the famous Spanish shoe makers. She also tells you where to taste the best tapas and innovative Catalan cuisine as well as where to check out contemporary art exhibitions and the best markets.

The editor and author: **Angelika Taschen** studied art history and German literature in Heidelberg, gaining her doctorate in 1986. Working for TASCHEN since 1987, she has published numerous titles on the themes of architecture, photography, design, contemporary art, interiors, and travel.

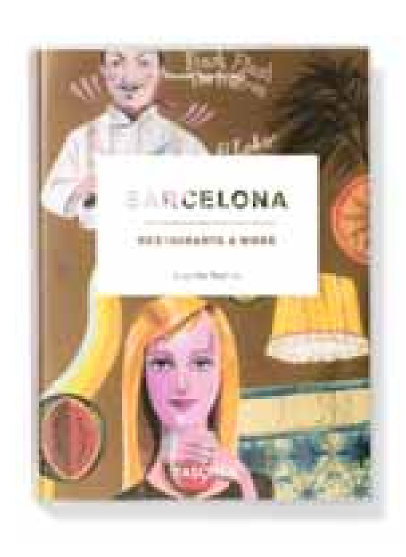
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Buen gusto!



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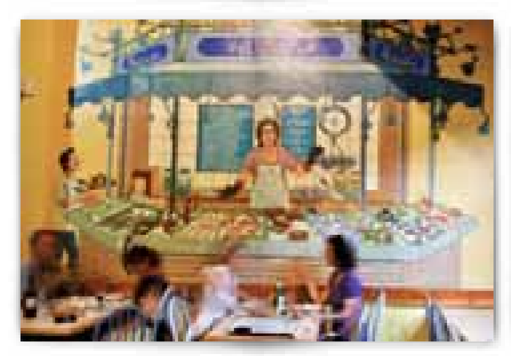
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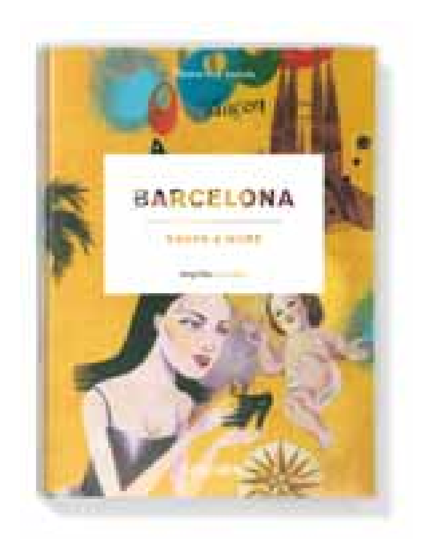




When the sun goes down, Spain's culinary culture comes alive; the Catalans like to enjoy their meals late into the night, to the surprise of many foreigners who are not accustomed to eating dinner as late as 11 p.m. or even midnight. But they quickly become accustomed to this very relaxed way of life, having learned to enjoy a siesta in the afternoon when all the shops are closed. A favorite way to usher in the evening hours is to visit a classic tapas bar such as TapaÇ24 or Cervecería El Vaso de Oro, where fresh, simple, and delicious nibbles can be had while sipping a cold cerveza. When your appetite is in full swing and the hour grows late, choose from our restaurant recommendations such as 7 Portes, the oldest eatery in the city, or the very glamorous Noti. If after-dinner drinks are in order, be sure to visit Bar Gimlet for cocktails and jazz. And forget about that diet: you must try the scrumptiously sweet suizos and churros at Granja La Pallaresa!

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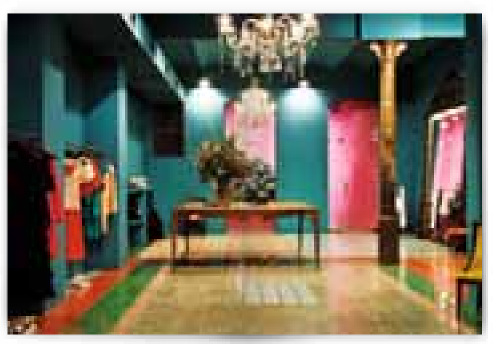


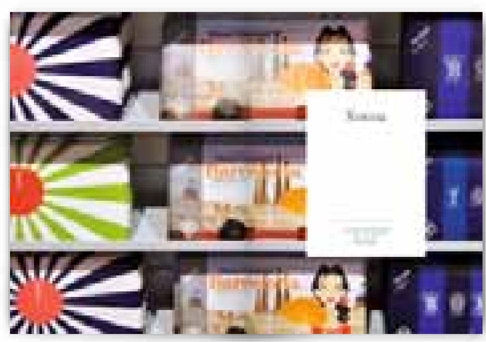
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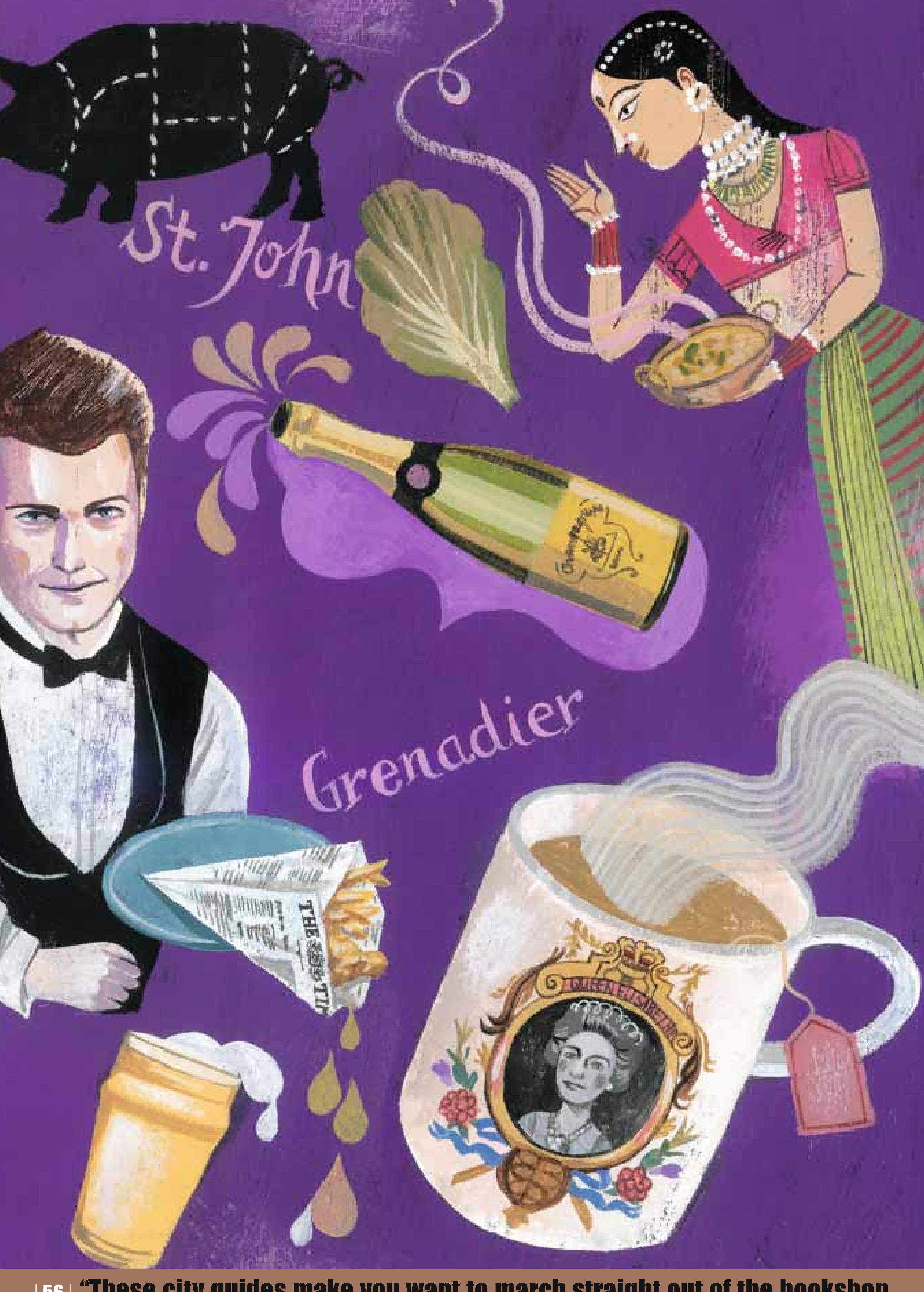




Barcelona may be design-crazed these days, but visitors can still take a trip back in time by visiting devotional shops that have hardly changed in centuries, such as Cereria Subirà (est. 1761). Cooks and culinary fans will appreciate our recommendations for the best places to find kitchenware, chef's apparel, fresh-roasted coffee, or world-famous Spanish hams. If clothes-shopping is more your style, you'll want to visit one of our selected boutiques such as Josep Font, one of Spain's most celebrated designers, or the concept store Lobby. Be sure to keep this guide with you while you jaunt through Barcelona so you don't miss any of the local institutions (n.b. when you're drooling over a leg of jamón ibérico, you may want to remind yourself that the airlines impose a weight limit for checked baggage).

The editor and author: **Angelika Taschen** studied art history and German literature in Heidelberg, gaining her doctorate in 1986. Working for TASCHEN since 1987, she has published numerous titles on architecture, photography, design, contemporary art, interiors, and travel.

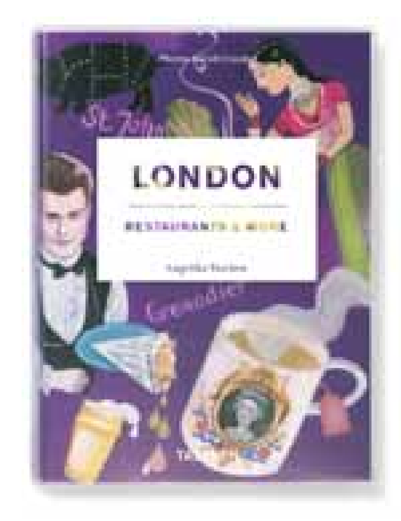
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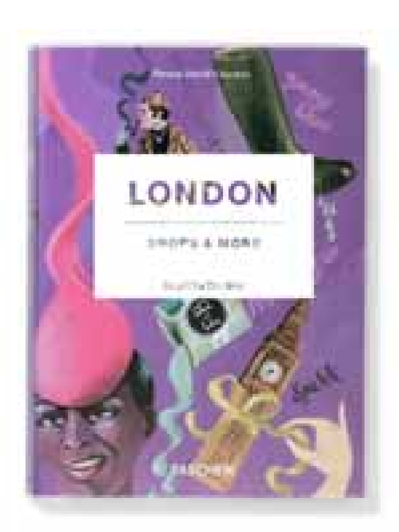


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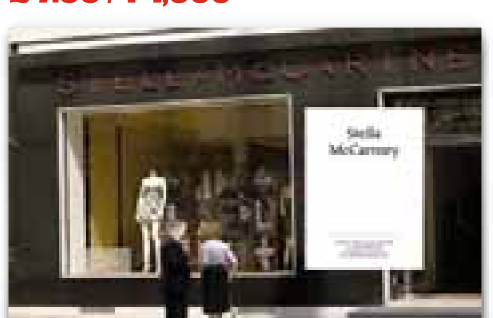
LONDON. RESTAURANTS & MORE
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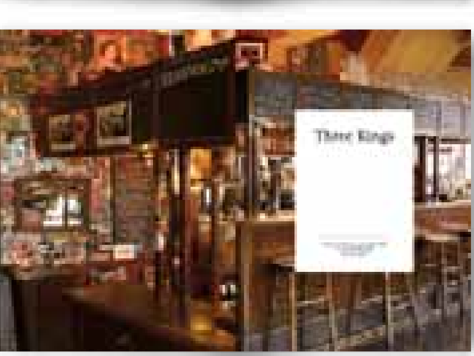
Opposite: *Illustration by Olaf Hajek, www.olafhajek.com*













London is huge, sprawling, and chaotic, so before you set out on a shopping spree or choose a restaurant, we recommend you arm yourself with these handy guides to make sure you never get lost and don't miss out on anything. Angelika Taschen has selected the finest London addresses—from the oldest traditional establishments to the most avant-garde boutiques and eateries—where you'll delight in a yummy meal or a memorable shopping experience.

Shops highlights:

- Leading English fashion designer **Stella McCartney**'s shop
- Furniture shop owned by **Paul Smith**, who re-upholsters vintage pieces with his own fabric
- Putting H&M to shame, the **Topshop** flagship store
- Legendary umbrella makers **James Smith & Sons**, the perfect place to pick up a walking stick as a souvenir

Restaurants highlights:

- **The Golden Hind** with its art deco interior and delectable fish 'n' chips—a fixture on Marylebone Lane since 1914
- London's first gastropub, **The Eagle**
- Celebrity chef Jamie Oliver's restaurant, **Fifteen**

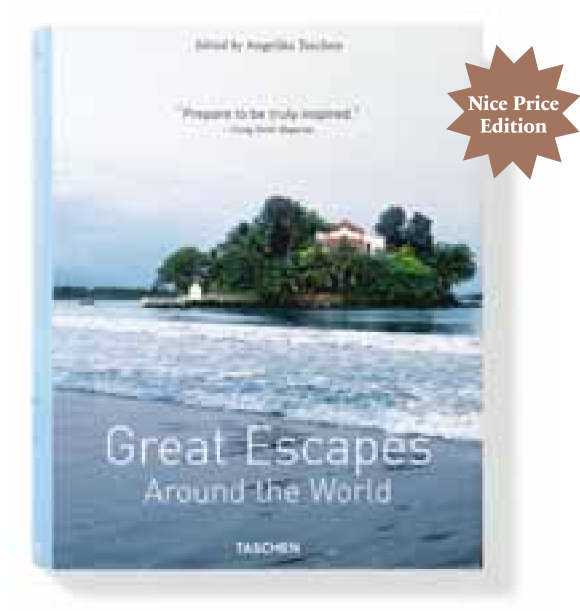
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The photographer: **David Crookes** is a London-based travel, interior, and portrait photographer. He contributes regularly to *Condé Nast* publications and his work is featured in many private collections.

and on to the next Eurostar." —DESIGN WEEK, *London, on the* Shops & Restaurants *series*

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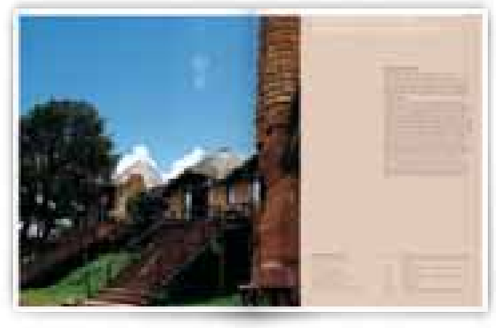
—COMMONS AND SENSE, *Tokyo*

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Other highlights include an elegant auberge in Napa Valley, California, where you can stay during your wine tasting tour, a historic ranch nestled in a Death Valley oasis, an adobe hotel in the Chilean desert, a hotel built entirely of salt in Bolivia's Uyuni salt desert, and an "ecolodge" on a natural reserve in the Amazon rain forest. Just flip through the pages of this new compilation of dreamy spots to plan your next holiday, wherever on the planet it may be.

The editor: **Angelika Taschen** studied art history and German literature in Heidelberg, gaining her doctorate in 1986. Working for TASCHEN since 1987, she has published numerous titles on the themes of architecture, photography, design, contemporary art, interiors, and travel.

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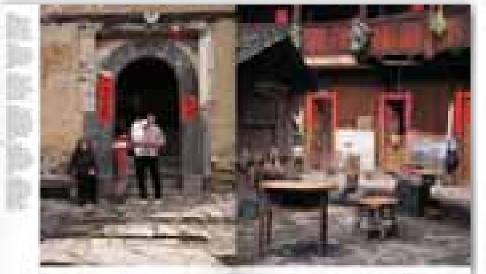
LIVING IN CHINA

Ed. Angelika Taschen / Photos: Reto Guntli / Text: Daisann McLane / Hardcover, format: 26 x 30.2 cm (10.2 x 11.9 in.), 200 pp.

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Opposite: *The inner courtyard from a Round Earth House complex, Fujian, China*













Dating back more than six thousand years, China is the world's oldest civilization and most populous nation. With its remarkable history, rich culture, and diversity of ethnic groups, China is an endlessly fascinating country. Sneaking a peek at an array of different homes, from ancient to modern, Living in China brings you to places that most will never have a chance to visit. Whether it's the Bamboo Wall by Kengo Kuma, a 600-year-old round earth house in Fujian, the artsy Shanghai apartment of a celebrated but banned Chinese writer, the Hong Kong residence of the owner of the China Clubs and Shanghai Tan, or an artist studio and home in the largest art community in the world, all of the interiors featured here capture intriguing facets of life in China today.

The editor: **Angelika Taschen** studied art history and German literature in Heidelberg, gaining her doctorate in 1986. Working for TASCHEN since 1987, she has published numerous titles on the themes of architecture, photography, design, contemporary art, interiors, and travel.

The photographer: Swiss photographer **Reto Guntli**, based in Zurich, regularly travels the world taking photos for international magazines. He has published numerous books and contributed to TASCHEN publications such as *Inside Asia*, *Great Escapes Asia*, and *Great Escapes Europe*.

Text by **Daisann McLane**. She writes articles and columns for *National Geographic Traveler Magazine*, *The New York Times*, *The New York Times Magazine* and *The International Herald Tribune*. She is the author of TASCHEN's *Cheap Hotels* and lives in New York City and Hong Kong.

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Building genius: the vital 5th installment

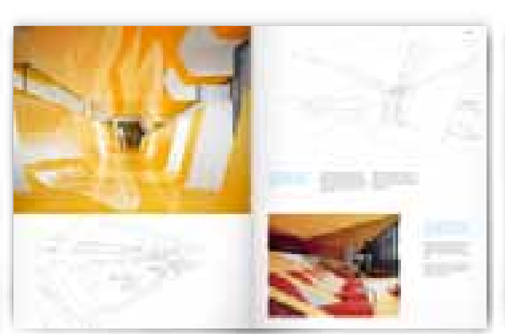


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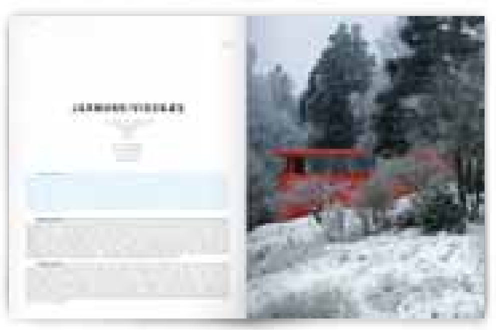
Opposite: *Neutelings Riedijk, Netherlands Institute for Sound and Vision, Hilversum, The Netherlands*

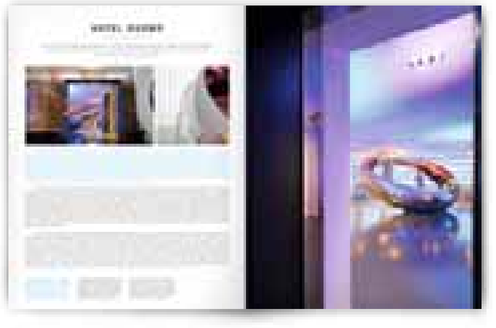












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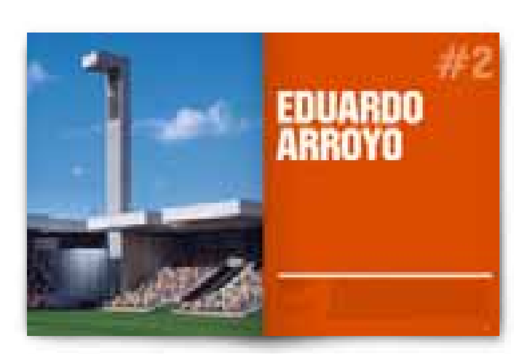
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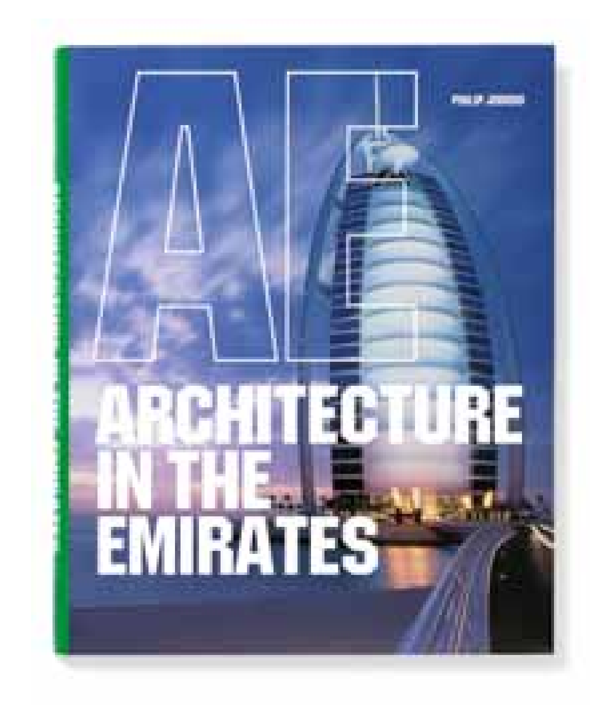
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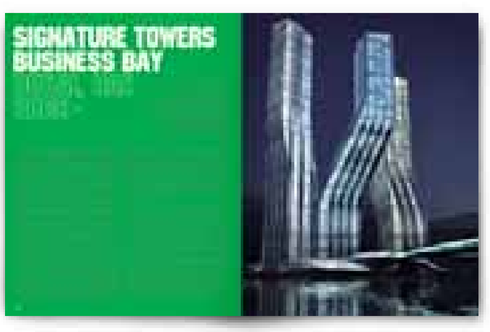
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The small emirates and states located on the Gulf, at the eastern edge of the Saudi Arabian peninsula, are building new cities in the desert at an astonishing rate, from Bahrain to Doha, and south to the United Arab Emirates (UAE). Comprised of Abu Dhabi, Ajman, Dubai, Fujairah, Ras al-Khaimah, Sharjah, and Umm al-Quwain, the UAE is an oil-and-gas-rich region that has experienced an unparalleled architectural boom in recent years. With a dizzying array of ultra-modern towers popping up throughout the area, it's no surprise that the Gulf region has attracted many of the world's most prominent architects, including Tadao Ando, Frank O. Gehry, Zaha Hadid, and Jean Nouvel, who are all designing groundbreaking projects for the ambitious Cultural District project on Saadiyat Island off the coast of Abu Dhabi. With these and many more remarkable, large-scale projects recently built or in progress, the Gulf emirates are perhaps today's top architectural hotspot.

ARCHITECTURE IN THE EMIRATES

Philip Jodidio / Hardcover, format: 23.1 x 28.9 cm (9.1 x 11.4 in.), 192 pp.

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Think of each tome as a primer on the contemporary scene." —WALLPAPER.COM, *London, on the* Architecture in *series*



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From eco-design to design-art

Selected designers and design-led companies featured in the book: **Ronan & Erwan Bouroullec, Ecotricity, Naoto Fukasawa, Zaha Hadid, Intelligent Energy, Jonathan Ive & Apple Design Team, LOT-EK, Ross Lovegrove, Marine Current Turbines, Jasper Morrison, Marc Newson, POC, Philips Design, Seymourpowell, Tokujin Yoshioka**



***Opposite**: Markus Benesch: Cassettiera di Alice, 2005. Client: Memphis **Right**: Jonathan Ive: iPhone, 2007. Client: Apple Inc.*













Not only an in-depth exploration of contemporary design practice, this book is also a rallying call for a more sustainable approach to product design of every type, from lighting and furniture design to consumer electronic equipment, transportation, product architecture, and environmental design. Visually stunning and highly informative, *Design Now!* illustrates the latest work by 90 of the world's leading designers and design-led manufacturing companies, while also featuring in-their-own-words statements that give a unique insight into the nature of 3-dimensional design today. Additionally, the editors' introductory essay authoritatively outlines the main issues facing designers, manufacturers and consumers, and offers a perceptive vision for a better way forward that focuses on the need to reduce, reuse, and recycle. *Design Now!* is essential for anyone interested in design and the road towards a greener future.

The editors: **Charlotte J. and Peter M. Fiell** run a design consultancy in London. They have lectured widely, curated a number of exhibitions, and written numerous articles and books on design, including TASCHEN's *1000 Lights*, *1000 Chairs*, *Design of the 20th Century*, *Industrial Design A-Z*, *Scandinavian Design*, *Graphic Design for the 21st Century* and *Designing the 21st Century*.

DESIGN NOW!

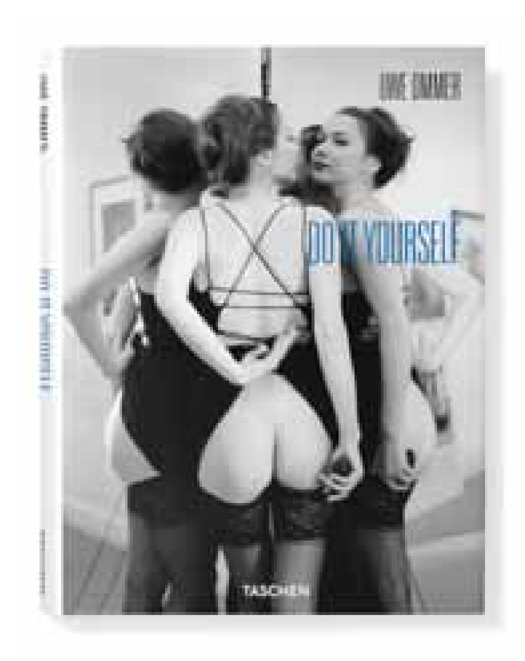
Eds. Charlotte & Peter Fiell / Hardcover, format: 19.6 x 24.9 cm (7.7 x 9.8 in.), 560 pp.

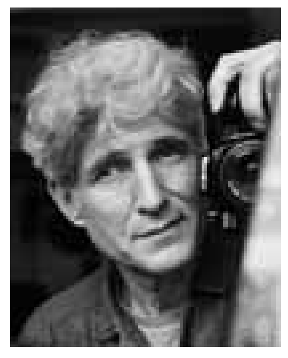
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combine to create a visually explosive book." —LABEL, *London, on* Designing the 21st Century

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Inspired by a babysitter he surprised in front of the bathroom mirror shooting pictures of herself with his Polaroid, photographer Uwe Ommer decided to put together a book of erotic self-portraits by inexperienced photographers. Arming participants with cameras and basic technical instructions, Ommer asked them to photograph themselves in any way they pleased—liberated, so to speak, from the voyeuristic eye of the photographer. Some chose to use mirrors as they captured their portraits, while others braved the camera without the help of their reflections. While many subjects required no intervention by Ommer, for others he acted as "ghost photographer," helping them with the lighting and setup; in both cases, the models were free to indulge their inspirations in any ways they pleased—from sexy and provocative to romantic to simply being themselves. The cast of self-portraitists includes a wide range of personalities, from students to artists, actors, stylists, dancers, models, musicians, teachers, and more. This highly original book gives us a rare glimpse at the way everyday women see themselves—or wish they did.

The photographer: **Uwe Ommer** became fascinated with photography at a young age and in 1962 moved to Paris, where he initially worked as a photographer's assistant. Within a few years, he opened his own photography studio, primarily shooting fashion and advertising photos. Quickly gaining respect for his work in Paris, Ommer began showing in local galleries and eventually published his first book, *Photoedition Uwe Ommer*, in 1979, a collection of personal and advertising works. In the following years, he would publish five more books of his photographs. In 2002, Uwe Ommer was awarded an Honorary Fellowship to the Royal Photographic Society for the impact of his lifetime of work. His other books for TASCHEN include *Black Ladies*, *Asian Ladies*, *Transit*, and *1000 Families*.


The actual book is completely smiley-free!

 "There is no stopping TASCHEN. Wave after wave of simply brilliantly conceived books just



keep rolling off the presses once their attention turned to the best photography." —PHOTOICON, *London*

BUNKER SPRECKELS

The Player

The wild, brief life of a surfing legend and international playboy



Check out our Bunker Spreckels trailer!
Visit **www.taschen.com/spreckels/**

"Genetic space child, Bunker Spreckels … a dyed-in-the-wool devotee of the paramount martial art Kung Fu, will attack the waves using his array of animal forms and the wisdom of the ancient kingdoms. Spreckels has reportedly been given standing ovations due to his speed-of-the-tiger, sting-of-the-snake, whooping-of-the-crane stylistic approach…" —MIKLOS "MIKI" DORA

BUNKER SPRECKELS:
SURFING'S DIVINE PRINCE OF DECADENCE

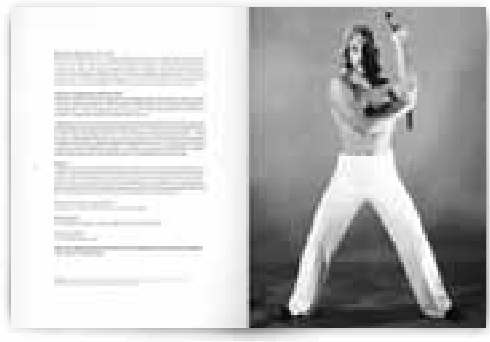
Photos: Art Brewer / Text: C. R. Stecyk III / Hardcover, format: 21.8 x 28.9 cm (8.6 x 11.4 in.), 216 pp.

ONLY € 29.99 / $ 39.99
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Opposite: *Bunker wielding Clark Gable's knife from the film Mogambo, London hotel, July 1975*







The tale of Bunker Spreckels (1949–1977) reads like a pitch for a movie to rival *Boogie Nights*: the stepson of Clark Gable is a privileged Los Angeles party boy who is heir to a multimillion dollar fortune; passionate about surfing, martial arts, guns, and women, he lives the life of a debauched international jet-setter before succumbing to his excesses at the tender age of 27.
Born Adolph B. Spreckels III, heir to the Spreckels sugar fortune, Bunker became a famous surfer as a teenager, but after his inheritance came along, he began to slip into a life of pomp and excess where surfing took a back seat to drugs, sex, and wild road trips. So remarkable was his lifestyle that he created an alter-ego who invited photographers and documentarists to trail him, piecing together a tell-all epic of his own rise to fame and fortune. Before the project, known as "The Player," could be completed, Spreckels suddenly died of "natural causes." Thirty years later, photographer Art Brewer and writer/photojournalist C. R. Stecyk III (of 1 and 1 fame) have come together to make this book which traces the meteoric rise and dramatic fall of Bunker Spreckels. Widely considered one of the world's most gifted surfing photographers, Brewer was a close friend of Spreckels and his personal photographer throughout the last decade of his life, traveling with him from Hawaii to Los Angeles to South Africa. His images of Spreckels both on the waves and on land chronicle Spreckels's metamorphosis from hippie surfer to international playboy, while Stecyk's extensive taped interview with Spreckels, completed just three months before his death, provides a rare first-person perspective on all the decadent craziness that was his life.

The photographer: Professional photographer **Art Brewer** is among the veteran photographers of the sport of surfing. His decades-long tenure as a documentarian of the international sport and as photo-editor for *Surfer Magazine* have garnered him numerous awards and titles. Bunker and Brewer were longtime surfing buddies when Bunker tapped the journeyman photographer to be part of his entourage to document and film "The Player." Brewer continued his relationship with Bunker until his passing, providing the most complete photographic record of his life.

The author: Born and raised in Santa Monica, California, **C. R. Stecyk III**'s first encounter with Bunker dates back to their meeting at Malibu Point in 1962. Their friendship of more than a decade spawned Bunker's last interview, which appears in this book. Stecyk was an instrumental figure in the Southern California skateboarding scene of the early 1970s as both practitioner and chronicler, later serving as production designer and co-writer of the documentary film *Dogtown* and *Z-Boys*. The prolific artist and writer continues to create in Venice, California.

 "Bunker was a free spirit, riding the 'rights' at Pipe on these little missiles before any-



one had even thought about it." —RORY RUSSELL

Too wild for this life

Interview with Bunker Spreckels by C.R. Stecyk III



How do you react to being called the most decadent person in surfing?
I suppose it's reasonably satisfying to have that sort of reputation, because it's a reputation that I alone have built for myself, without the help of advertisers or manufacturers or glassers or shapers.
Money?
Money helps.
You mean it's a noncommercial image?
Yeah.
Built firsthand through actions rather than inoculations?
Yes, I never advertise.
How did you realize you were going to inherit the money?
I wasn't in line to inherit any money in the first place. The only reason I inherited money was because of a sequence of events, the way people died in my family. Had my father lived, he very easily and very probably would've spent the money that I inherited.
When did you actually get the money?
When I turned 21, I went to the bank and I picked up my money.
In cash?
That's right.
What'd you do with it?
Spent it and made investments.
When you took the money out of the bank in cash, how did you get it out of the bank?
Armored car.
Where'd you take it?
To my secret cave.
Your secret cave, what do you use that for?
It's just a place I have that nobody knows where it is, where I keep certain objects, art treasures, things I don't want people to see. Plus, it's where I can go do things that I don't want people to know that I'm doing. It's just a secret place that I have here on the earth where I can go and be alone. I've got all my things of value hidden there, and everything is arranged very neatly. It's like, you know, the Batcave or something.
Did your life change at all when you got the money?
Yes.
How so?
I had a lot of new friends all of a sudden. That's a joke, son. Anyway… Yeah, things changed. They called me Mr. Spreckels at the bank. When I went to the bank to get some money, I didn't get any shit any more.
Was it like you thought it was going to be having money?
I had no idea how it was going to be. No idea at all. I found out that it gave me a certain amount of power. It gave me a certain amount of freedom to do things that I hadn't been able to do before, like travel. I was able to buy some things that I wanted, like cars, insurance, things like that. I was able to move to an area I wanted to move to, move into a nice house, teach myself to shape surfboards. I finally had time to go surfing, plenty of time to ride the waves.
How'd your friends react when you came into your money?
I think they were waiting for me to get my money more than I was. To me it was unreality. They were the ones doing all the thinking about it and the scheming and the dreaming, whereas to me it wasn't a reality yet.
So the hardest part of getting the money was adjusting to all your friends?
All my so-called new friends. I wasn't finding it hard to adjust, but all of a sudden I have people coming around and seeing me and being nice to me when normally they probably wouldn't talk to me or want to have anything to do with me.
Have your personal habits changed to any great extent?
Not to any great extent. I just started eating better. I started eating steak every night, eating out at restaurants every night, that kind of thing. That's what changed. I was able to go out and go to the bar and drink as much as I wanted and not worry about who was going to pay for it. I could drink myself comatose and I could go out and buy whatever I wanted.
How much would you say you spend on an average day on the North Shore?
About $500.
Is that counting your bar bill?
That's counting everything. Some days it's more, some days it's less. But basic minimum, $500.
The average guy here I'm sure doesn't spend that in a month.
Yeah, well.
How did the women react to you after you came into your money?
Before, when I was using women, the women knew I didn't have any, but knew that I might be getting some. That's all they knew. I didn't know exactly what the play was going to be, so I never talked to





 "He got into a lot of weird stuff before other people, and later when everybody else would get into it,

"I don't think everybody was too stoked about the way Bunker lived his life, because he basically carried himself like a fucking rock star. He was like a big party coming through town. When he stepped out of the car, immediately people would freak out because he looked like a cross between Bruce Lee and Elvis." —TONY ALVA

anybody about it. I didn't know what was going to be happening. When I got a hold of some money, I had a lot of women approaching me. They wanted to come. They wanted material security. They'd come over and get it on with me and go places. I had a lot of women just flocking around me, trying to get in there and get their toes beneath my hook, so to speak.

What was your record for women during that period?

I used to fuck a lot. Still do. My record? Let's see. I nailed 64 chicks in one week. That was pretty interesting.

How do you happen to remember that?

I was keeping track. It was an ego trip.

You say there are a lot of disadvantages of being from a famous family?

You're a target for other people. They want to make use of you for their own ends. They want to be seen with you to suck off your image. They can say, "Oh, yes, I spent the night with Clark Gable's stepson." That's always bothered me because I'm out to make a trip for myself, and if they want to spend the night with Clark Gable's stepson that's just what they're spending the night with. They're not spending the night with me.

What about the money? Are those drawbacks different than the fame drawbacks?

Yeah, they're different. But they all tie into the same thing. The money thing is the same because people want to get around you because they figure, "He's got the bucks. If I get close to him he'll spend the money on me." If I get involved with a certain group of people or anything like that, more or less they're going to try to come along for a free ride or they're going to get something out of you. Maybe they'll get some money for themselves so they can go have a good time. But then again I'm not very philanthropic and I don't associate with very many people. I know a lot of people. I go through a lot of people every day, but I don't have very many people that I surround myself with, just usually the people that work for me and that's it.

What kind of people do you have working for you?

Yeah, I've got bodyguards. That's out of necessity. I'm in a target position. If I hit somebody, there's a very good chance that I'm going to get sued. So if somebody is going to come onto me and even provoke me into a fight for the reason that they might try to do something legally later, that's why it's wise to have bodyguards. They keep people back from me. Bodyguards can be handling the shit, and that's what they're getting paid to handle while I go off and get away from the bad energy or negative energy that is being put towards me.

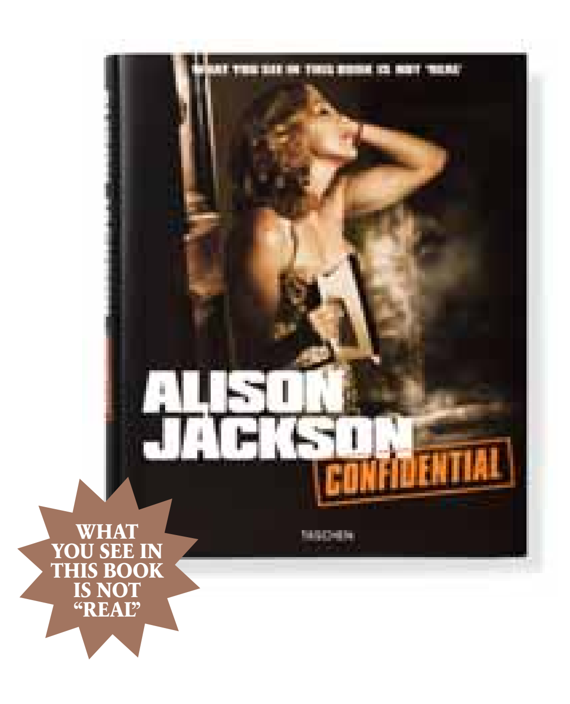


Opposite, above: *Bunker in silver arm bands and custom-made H. Miura surf trunks, Jeffreys Bay, South Africa, winter 1975* ***Opposite, below:*** *Bunker making history being the first to ride Bruce's Beauties on a five-foot-seven-inch "Lis fish" surfboard, Cape St. Francis, South Africa, winter 1975* ***Above:*** *"The Player" outside his North Shore hotel not long before his death, Oahu, Hawaii, November 1976*

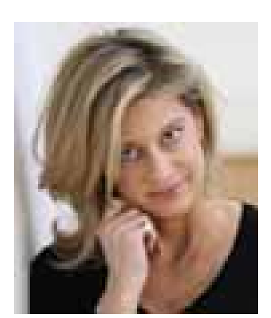
he'd already be gone doing something else. Bunker was always pushing the edge." —BARRY KANAIAUPUNI

Daring doppelgängers

Don't believe your eyes—
truly incredible "celebrity" portraits



WHAT YOU SEE IN THIS BOOK IS NOT "REAL"


Alison Jackson.
© Photo Rebecca Reid

ALISON JACKSON. CONFIDENTIAL
Texts: William Ewing, Will Self, Charles Glass / Hardcover, format: 23.1 x 28.9 cm (9.1 x 11.4 in.), 264 pp.

ONLY € 29.99 / $ 39.99
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"I'm trying to break down the image as a false God. Haven't people always been reliant on images? That's right, I mean, who's Jesus for God's sake?"

—Interview with the artist, THE TIMES, *London*








Alison Jackson has photographed the Queen of England on the toilet, George Bush and Tony Blair chatting in the sauna, Mick Jagger doing gymnastics, and Monica Lewinsky lighting Bill Clinton's cigar. Or has she? The likenesses are uncanny, but of course, her subjects are look-alikes. Her photos demonstrate that while seeing is believing, the truth is another story entirely. In her work, Jackson says, "Likeness becomes real and fantasy touches on the believable. The viewer is suspended in disbelief. I try to highlight the psychological relationship between what we see and what we imagine. This is bound up in our need to look—our voyeurism—and our need to believe." Indeed, by showing "celebrities" ostensibly caught unawares, Jackson's pictures show us what we imagine might go on behind closed doors. Her work has caused controversy, not least because it treads in a very gray area between parody and realism by seeming to break down the carefully fortified private lives of public figures.

For this edition, Jackson has been commissioned to shoot a broad selection of new portraits of dead-ringers for Brad Pitt and Angelina Jolie, George Bush, J. Lo, Eminem, Britney Spears, Jude Law, Nicole Kidman, Tom Cruise, and many more. Expect the unexpected!

The photographer: After studying fine art photography at London's Royal College of Art, **Alison Jackson** shocked the world with her award-winning BBC TV series, "Double Take." She has exhibited her artwork in contemporary art galleries and museums throughout Europe and North America, and also works in the medium of mass communication, via films, advertising, television, and books.

 "Alison Jackson: La reina de la provocación. No son fotos reales y, sin embargo, son



absolutamente creíbles. Sí, la ficción supera a la realidad." —METRÓPOLIS, EL MUNDO, *Madrid*



 “Easy on the eye and your environment photos are beautiful. Thank you for the

"When people look upon Alison Jackson's images as satiric, I feel they have profoundly missed the point."

From the essay by Will Self

"Celebrity," John Updike famously remarked, "is a mask that corrodes the face." But what of those who look upon that mask, and who dream of what lies behind it? When the famous walk the streets—if they do so at all—they are constantly being incorporated into the lives of others they do not know, but who believe they know them. If moderately recognizable, they are half-recalled faces, easily confused with the friends, acquaintances, and families of those who pass them by: "Isn't that …?"; "Wasn't she …?"; "Aren't they …?" The media realm from which the celebrities emerge, blinking into the prosaic light of day, is too lofty an Olympus for ordinary mortals to conceive of the Gods descending from—they wouldn't recognize Zeus as anything but a swan until …

It's this villagey regard, I would contend, that people are truly in search of when they desire modern fame. They understand, at a preconscious level, that to be famous in this over-lit age is to be recognized by the whole society in purely situational terms. I treasure an anecdote of the comedian Spike Milligan that sums this up perfectly. One day a new neighbor moved in next door to him. When Milligan came out of his house, the man said: "I've seen you on television." The following day, Milligan emerged,





and seeing the man said: "I've seen you in your garden." On good days the celebrity is a well-loved member of a tight, little community, rather than a mass society of savage alienation. Everyone has seen him or her in the garden. On bad days, the celebrity is the village idiot, its drunk, or its adulterer. On bad days, the community wants to put him in the stocks, and so he hires a publicist to sell his story to the parish magazine.

Jackson drives us to contemplate the very ordinary weal of common humanity: our neuroses, our domesticity, our bodily functions, our births and our deaths

The enduring popularity of the Royal Family is not explicable in constitutional terms at all, nor is it a function of their seeming continuity. On the contrary, the Windsors and their consorts are truly contemporary celebrities: famous for nothing at all, save for their ability to copulate and cut ribbons. When Andy Warhol said that in the future everyone would be famous for fifteen minutes, he recognized that this yearning to escape anonymity was, in an age of burgeoning media, far more powerful than the traditional criteria of talent or greatness or beauty. He spoke—as must we all—for himself. The lack of any talent is a condition of this success; for only by epitomizing that yearning—as the voyeuristic Warhol did—can an individual be clasped to the global bosom.

When people look upon Alison Jackson's images as satiric I feel they have profoundly missed the point. The Duke of Edinburgh might be made uncomfortable by seeing an image—apparently of himself—watching Marilyn Monroe masturbate; but that is incidental. Nor is the irony, undoubtedly implicit, in peeping at Mick Jagger, or Madonna ironing, anything more than a superficial attribute. And if we reverse the conceit, and ask ourselves: why do we find the notion of the regal at stool unsettling? The answer is because it forces us to dig further in our own shit. No, the capacity of these photographs to destabilize us, make us think, and, above all, make us question, lies on a deeper plane.

To me, these are the true vanitas paintings of the modern era

These are scenes of neurosis, domesticity, bodily functions, playfulness, birth, and death. Before mirrors, the wearers of the masks contemplate themselves; on padded benches they undergo painful cosmetic procedures. By being jolted into seeing the Gods as exactly the same sort of barnyard fowl as ourselves—a perception even the most hardheaded among us cannot resist—Jackson drives us to contemplate the very ordinary weal of common humanity: our neuroses, our domesticity, our bodily functions, our births and our deaths.

To me, these are the true vanitas paintings of the modern era. Like those arrangements of effulgent—but rotting—fruit and flowers; those extravagant boards, groaning with gold plate and glass; those coded symbols—the guttering candle, the hourglass, the stopped watch: the glimpsed lives of Jackson's subjects are profoundly still, and fraught with symbolism. These are things that we covet—indeed, they are not things at all, but people. This is the grainy, quotidian reality we turn away from to lose ourselves in gloss and matte betrayals.

Poor Pete and Kate, poor Tom and Katie, poor Prince Wills and Bill Gates, poor hacked-about Michael Jackson, and poor, dumb Dubya. Poor Tony, whose legacy will be dust mixed with dried blood. Poor all of them—and poor us, for, just as the flowers and the fruit in vanitas paintings were depicted rotting, so we are all in a process of decay, our faces being corroded either by our fame or our obscurity.

—Will Self is the author of five novels, four collections of short stories, three novellas and five non-fiction books. He is also a contributor to a plethora of publications as a journalist, and a columnist for the Independent *and* Evening Standard *newspapers in London, where he lives. His latest novel is The Book of Dave.*

"… when [Rupert Murdoch] turned up for his sitting at [photographer Jonathan] Yeo's London studio, he was brusquely informed: 'Sorry mate, we didn't order a Murdoch today!' It turned out that another part of Yeo's premises were being used by artist Alison Jackson to make one of her 'lookalike' films and as there were already body doubles for Kylie, Posh and Becks and Elton John in attendance, the crew member who opened the door just assumed that he was another doppelgänger. Apparently Murdoch took it all in good part."

—ART NEWSPAPER, ***London***



 “Another ideal present for your buddy, as sweet as raspberry ripple, and as

"They are constantly seeking beauty in all things."

—JEFF KOONS

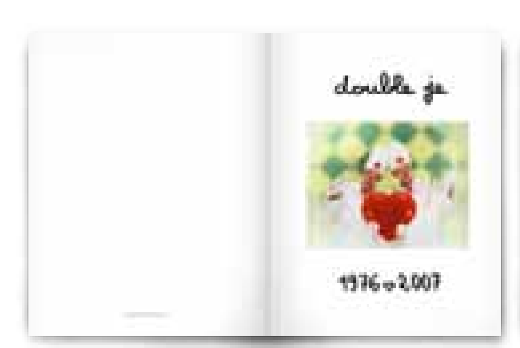
30 years of Pierre & Gilles



PIERRE & GILLES, DOUBLE JE, 1976-2007
Paul Ardenne / With a foreword by Jeff Koons /
Hardcover, format: 24 x 30 cm (9.4 x 11.8 in.), 460 pp.

ONLY € 39.99 / $ 49.99
£ 29.99 / ¥ 6,900

***Opposite**: L'escale – L'ange bleu, Sacha, 2003*

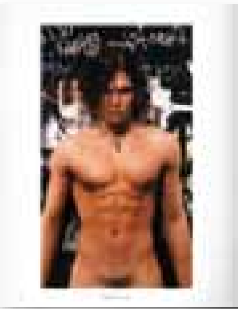


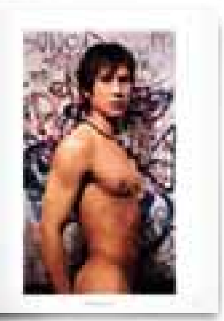














Pierre et Gilles create dreamy portraits that transport their subjects—as well as the viewers—into an alternate world where camp, pop, burlesque, religion, and eroticism mingle in perfect harmony. Creating the sets themselves, and with Pierre as photographer and Gilles as painter/elaborator, they create one-of-a-kind artworks of an unmistakably original style. A host of stars has passed before their lens, such as **Iggy Pop, Madonna, Marc Almond, Nina Hagen, Catherine Deneuve, Laetitia Casta, Marilyn Manson, Mireille Mathieu**… though many of their portraits also feature unknowns.

Marking the 30th anniversary of their collaboration, this retrospective brings together 300 works, with a special emphasis on works from the past ten years. Also included is a tribute text by the artist Jeff Koons, who insists that "it's hard to think of contemporary culture without the influence of Pierre and Gilles." Truly, their unique vision has become part of the fabric of modern aesthetics, from photography and art to fashion and popular culture. Fans and newcomers alike will covet this sweeping exploration of Pierre et Gilles's dreamy, lovely world.

The author: **Paul Ardenne** is a historian of art and culture. A university teacher, his publications on modern culture (visual arts, aesthetics and architecture) include *Art, l'âge contemporain*, *L'Image Corps*, *Un Art contextuel*, *Terre habitée*, *Extrême*. Paul Ardenne is also a curator (Micropolitiques, La Force de l'art) and critic, notably for *Art press* (Paris).

tempting as popcorn. Bizarre and full of obscure significance." —YES, *Tokyo, on* Pierre & Gilles

Kaleidoscope

From the foreword by Jeff Koons

I have known Pierre and Gilles for many years now, and I have fond memories of visiting their studio. They are among the top artists representing French culture today.

It's hard to think of contemporary culture without the influence of Pierre and Gilles, from advertising to fashion photography, music video, and film. Their highly saturated images, making reference to art history and religious iconography, create a visual impact that transcends cultures around the world. They appropriate references East and West, North and South. This is truly global art.

Blurring boundaries between painting and photography, their collaboration reflects their trust in one another. Understanding the type of work they do exposes the control they possess but also the control they give up when collaborating together. I have always thought of art in terms of a balance of control. The artist eventually gives up control to the viewer. Pierre and Gilles establish this sense of trust between themselves and the viewer.

The playful gestures in their work celebrate and critique popular culture. Their work does not place judgment on cultural history. They break down hierarchies in art by allowing the viewer to come to a place of acceptance by removing guilt and anxiety. Their painting technique softens the images into an angelic state without subtracting from the power.

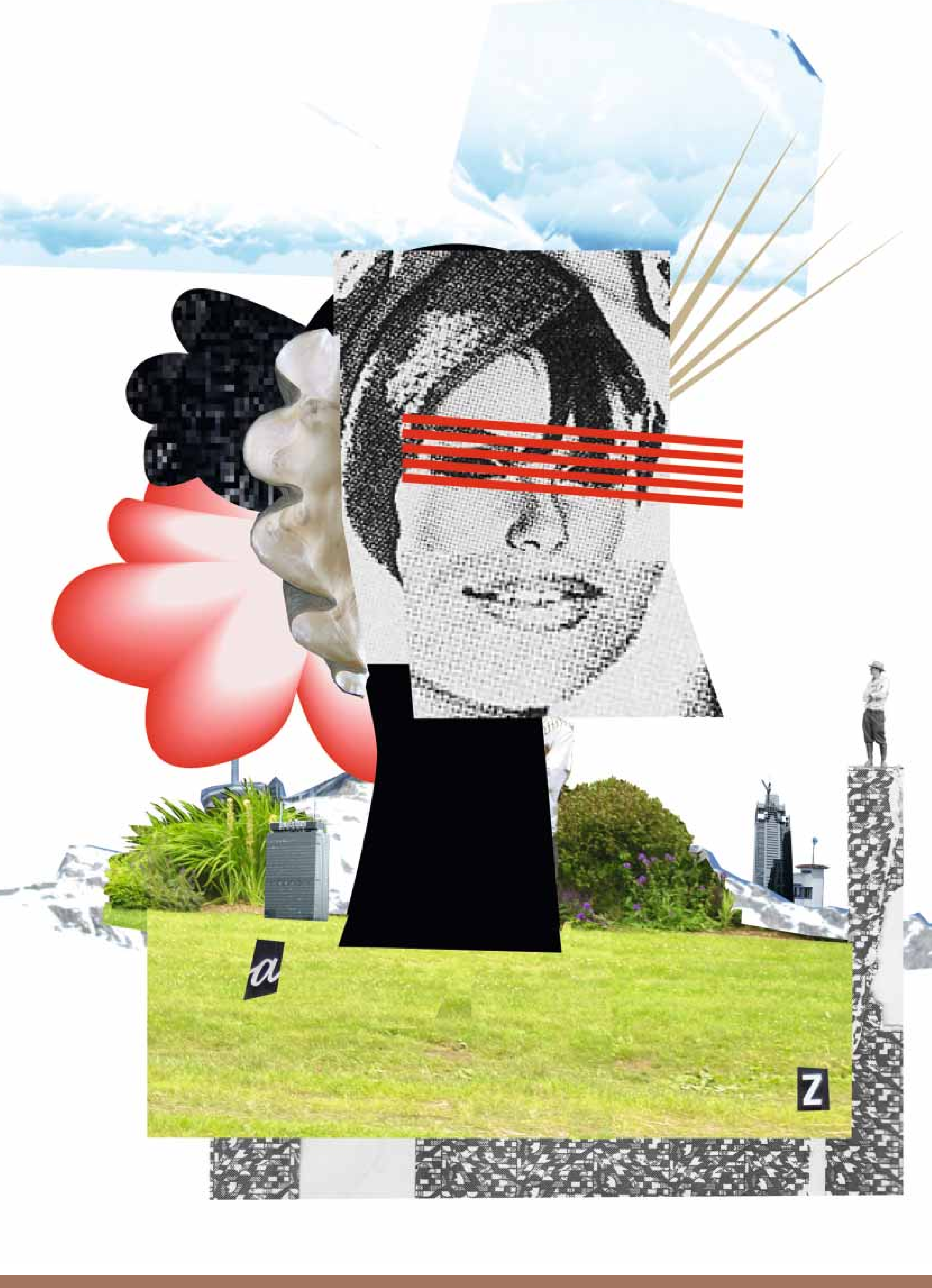
Their work embraces the mystical qualities of sexuality. Pierre and Gilles represent a union of the sexes through archetypes. Power and vulnerability in their work communicate to every viewer. Portraying innocence with sexuality opens us up to a place of non-judgment. There is an uplifting quality that encompasses their work. They are constantly seeking beauty in all things.



Left: *Mercure, Enzo Junior, 2001*
Opposite: *Fleurs de Shanghai, Mireille Mathieu, 2005*



“Irreverent, trendsetting, prolific.” —INTERIOR DESIGN, *New York*

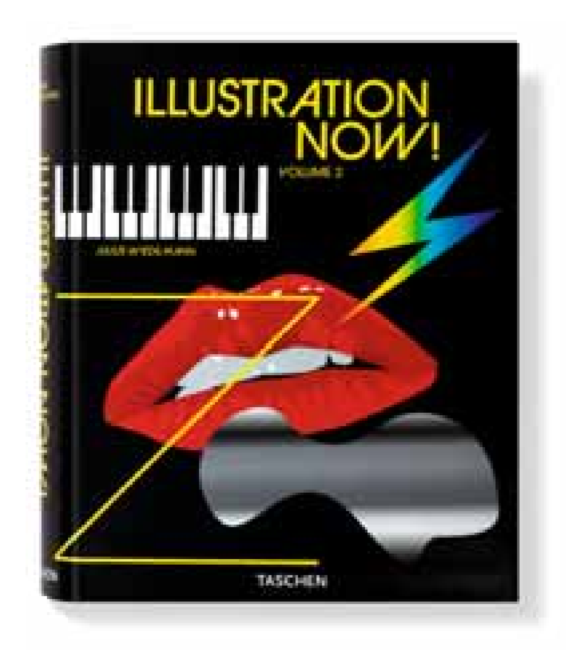


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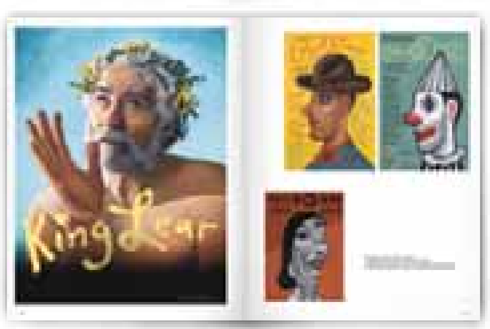
Opposite: Meta, *Beef Magazine, 2007*
© Monika Aichele















Following the success of *Illustration Now!*, this installment presents a completely new selection of 150 illustrators from all around the world. Whereas the first volume brought together a fascinating mix of star illustrators and brand new faces that together formed the face of illustration around the world, *Illustration Now! 2* is even more exciting, featuring illustrators from 25 countries, with styles ranging from cutting edge to traditional. Also included is a dialog between design specialist Steven Heller and German illustrator Christoph Niemann about illustration's role in the world today. This book is perfect not only for creative professionals and illustration students, but also artists and anyone with an appreciation for visual language.

The editor: **Julius Wiedemann** was born and raised in Brazil. After studying graphic design and marketing, he moved to Japan, where he worked in Tokyo as art editor for digital and design magazines. Since joining TASCHEN in Cologne, he has been building up TASCHEN's digital and media collection with titles such as *Animation Now!*, *Advertising Now Print*, *Logo Design*, *Web Design: Best Studios*, and *TASCHEN's 1000 Favorite Websites*.

walk through past ads, magazine covers and album artwork." —TOTALLY DUBLIN, ***Dublin, on*** **Illustration Now! 1**

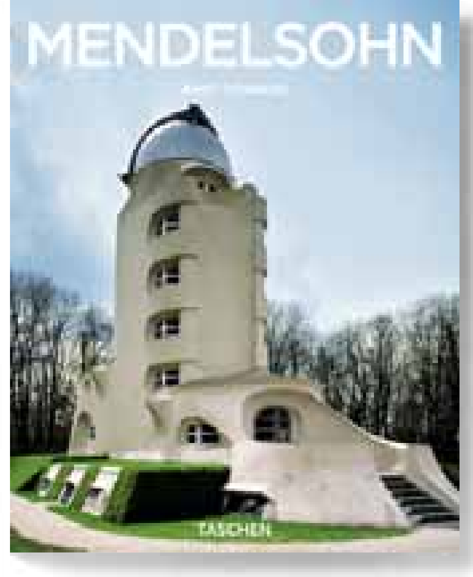
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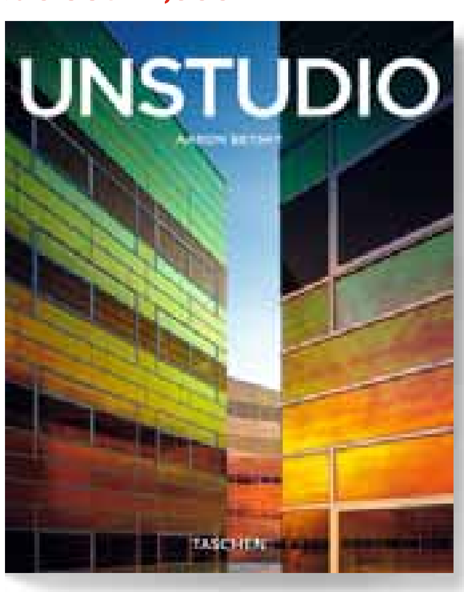
—ARCHITEKTUR AKTUELL, *Vienna*

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JOSEF HOFFMANN
The avant-gardist
August Sarnitz

The influence of the Austrian architect and designer Josef Hoffmann (1870–1956) is extraordinary: for a period of over 60 years he kept up an aesthetic dialog with Modernism, the International Style, and Art Deco. Before being rediscovered in the 1980s by the Post-Modernists, his work was nearly forgotten; now his importance is unquestioned. As a designer he was one of the leading proponents of the Wiener Werkstätte, with its close connection to the Arts and Crafts movement. As an architect, he built the first modern buildings in Europe, such as the Purkersdorf Sanatorium (1904) and the Palais Stoclet (1905-1911). Traversing several styles and schools during his lifetime, his work shows a consistent Formalism. He abandoned Functionalism long before it became obsolete. In a historic sense, Hoffmann was doubly avant-garde: in both the rise and fall of Modernism.

ERICH MENDELSOHN
Expressionist at heart
Arnt Cobbers

The work of Erich Mendelsohn (1887–1953) is extraordinarily open-minded in its attitude to material and planning, as a result of his completely original form of architectural thinking. Mendelsohn’s genius lay in the fact that he was not influenced by his predecessors; rather, his imagination sprung from an entirely personal place, refusing to borrow from any existing artistic forms or styles. He became famous with the Einsteinturm in Potsdam (the supreme masterpiece of architectural expressionism, one of the most heretical and revolutionary works in history), the Hat Factory in Luckenwalde, and the Schocken Department Store in Stuttgart. To this day, Mendelsohn’s methods remain stimulating and provocative and his work begs to be (re)discovered.

UN STUDIO
Architecture for the digital age
Aaron Betsky

UN Studio, led by Dutch architects Ben van Berkel and Caroline Bos, creates spaces that are surprisingly innovative. Their work embraces the digital age via the invention of new, time-based techniques expanding the imagination, exploding the hierarchy of the design process, and encouraging the input of different disciplines. UN Studio’s architecture is the result of a design strategy that constantly advances in different ways via leitmotifs called “design models.” Their most most famous buildings include the New Mercedes-Benz Museum in Stuttgart, the Erasmus bridge in Rotterdam, which has become the town’s new landmark, the central train station in Arnhem, the Ponte Parodi pier in Genoa, and the Canadian Centre for Architecture’s (CCA) prestigious “Competition for the Design of Cities.”













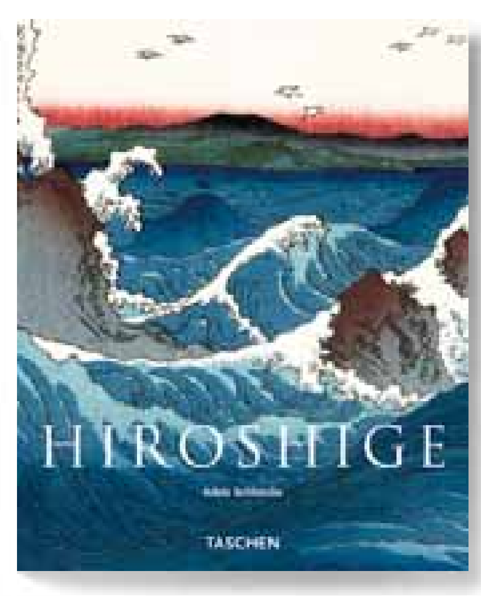
 “An extensive series of monographs on artists and architects, published by TASCHEN,

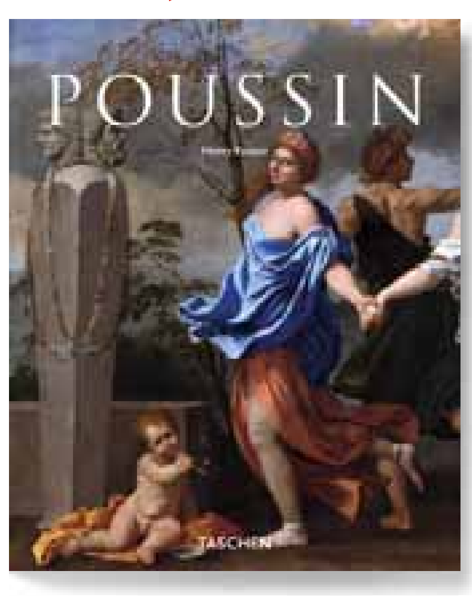
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LUCIAN FREUD
Unflinching truth
Sebastian Smee

British artist Lucian Freud is widely considered the most important figurative painter working today. Master portraitist and specialist in nudes, Freud uses impasto to create depth and intensity while restraining his color palate to mostly muted hues. His portraits may be physically unflattering to their subjects, but they are honest, frank, and unapologetic. "I paint people," Freud has said, "not because of what they are like, not exactly in spite of what they are like, but how they happen to be."

HIROSHIGE
Master of Japanese ukiyo-e woodblock prints
Adele Schlombs

Utagawa Hiroshige (1797–1858) was one of the last great artists in the ukiyo-e tradition. Literally meaning "pictures of the floating world," ukiyo-e refers to the famous Japanese woodblock print genre that originated in the 17th century and is practically synonymous with the Western world's visual characterization of Japan. Though Hiroshige captured a variety of subjects, his greatest talent was in creating the landscapes of his native Edo (modern-day Tokyo) and his most famous work was a series known as "100 Famous Views of Edo" (1856-1858). This book provides an introduction to his work and an overview of his career.

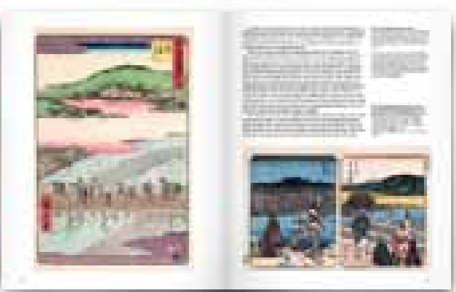
NICOLAS POUSSIN
The classicist
Henry Keazor

French painter Nicolas Poussin (1594–1665) spent most of his working life in Rome turning out works that fused the best features of Renaissance painting with influences of antiquity. Poussin was highly prolific and was considered by his contemporaries to be the greatest living painter, a man whose work embodied the ideal of French classical art. Poussin himself stressed logic and clarity in his work, formulating doctrines with the aim of intellectualizing art; in the latter, he succeeded in leaving an influence in art that lasted centuries.







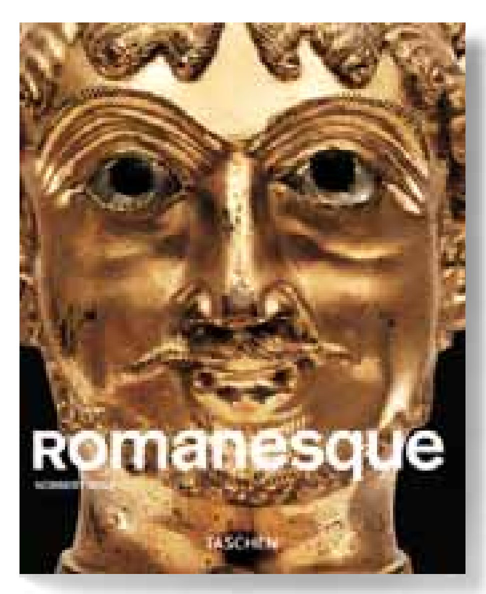






of remarkably high standard at a very modest price." —ARCHITECT'S JOURNAL, *London, on the* Basic Architects *series*

Time-travel the art world

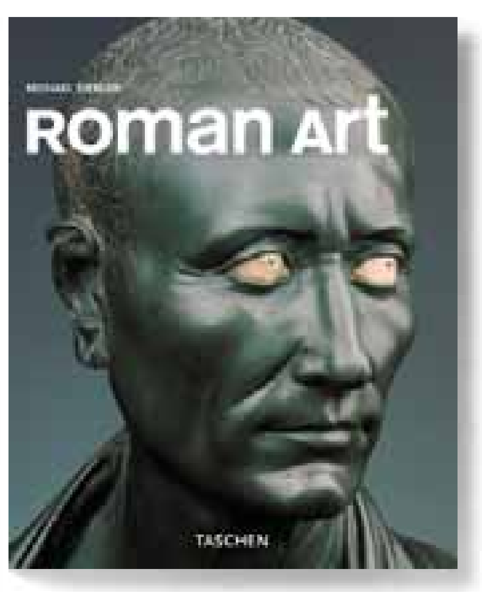


ROMANESQUE
The first universal style of the European Middle Ages
Norbert Wolf
Reaching its peak in the 11th and 12th centuries, the Romanesque movement was marked by a peculiar, vivid, and often monumental expressiveness in architecture and fine arts. The main centres were located in Italy, France, the German-language countries, Spain, and England, though the voices of Scandinavia and Eastern Europe expressed themselves distinctly in the genre, which patterned itself on antique and Byzantine art.

Highlights include: frescoes in Galliano, Sant'Angelo in Formis, S. Clemente in Rome; the Bayeux Tapestry; mosaics in S. Clemete, Rome, and in S. Marco, Venice; the painted ceiling in St. Michael, Hildesheim; sculptures in Souillac, Autun, Santiago de Compostela; examples of metalwork, manuscripts and enamels.





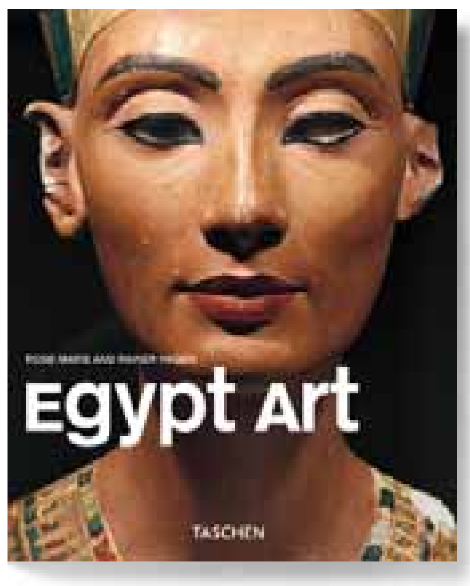


ROMAN ART
Out of the shadows: art and architecture of ancient Rome
Michael Siebler / Edited by Norbert Wolf
The foundations of Roman imagery were laid in the early days of the Empire under Emperor Augustus. The imperial court and the imperial family were role models for artistic style, taste and fashion—trendsetters, so to speak, which imperial society was obliged to follow. It was at court that the "new" took shape, pieced together from the vocabulary of Greek originals, copies and imitations as well as new creations, but fulfilling entirely new functions and expressing new meanings.

Featured works include: Augustus of Primaporta; Gemma Augustea; Lycurgus beaker; Constantine I in a helmet with the christogram; equestrian statue of Marcus Aurelius; colossal portrait of Emperor Constantine I; the "tetrarch group".







EGYPT ART
Treasures from the ancient land of the Pharaohs
Rainer and Rose-Marie Hagen / Edited by Norbert Wolf
The art of ancient Egypt that has been handed down to us bears no names of its creators, and yet we value the creations of these unknown masters no less than the works of later centuries, such as statues by Michelangelo or the paintings by Leonardo da Vinci. The present volume introduces a series of such masterpieces, ranging from the Old Kingdom, or the 3rd millennium B.C., to the Late Period in the 9th century B.C.

Featured works include: seated statue of King Djoser, wood relief of Hesire on a dining table, the statue of a scribe made of various materials, reliefs from the Temple at Carnac, sarcophagus of Queen Hatshepsut, precious statue of Queen Teje, head of Akhenaten (Amenophis IV), Queen Nefertiti, golden mask of Tutankhamun, Ramses II from Abu Simbel.



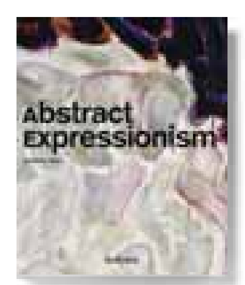


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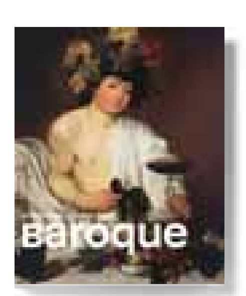
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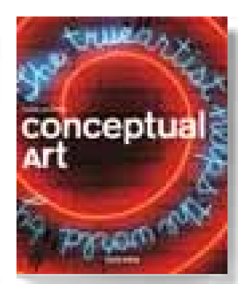
—NEW YORK MAGAZINE, *on the* Basic Art *series*



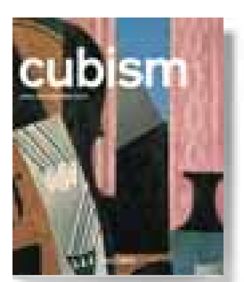
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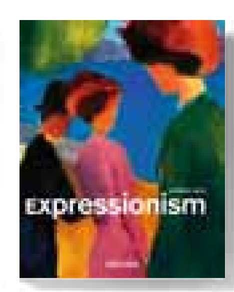
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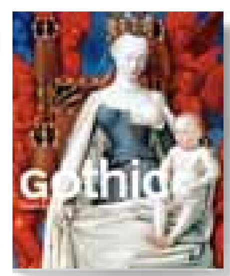
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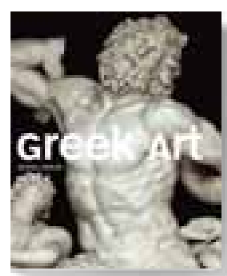
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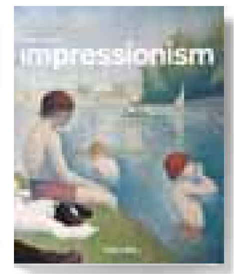
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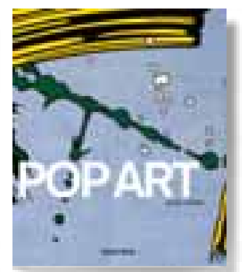
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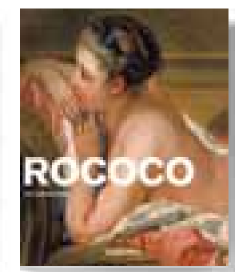
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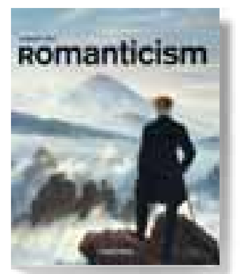
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"I think this book is a must-read for anyone who works in the modern media or is interested in this fascinating bastard child of 'serious' art. Double thumbs up." —BLUNT MAGAZINE, *Cape Town, on* Pop Art

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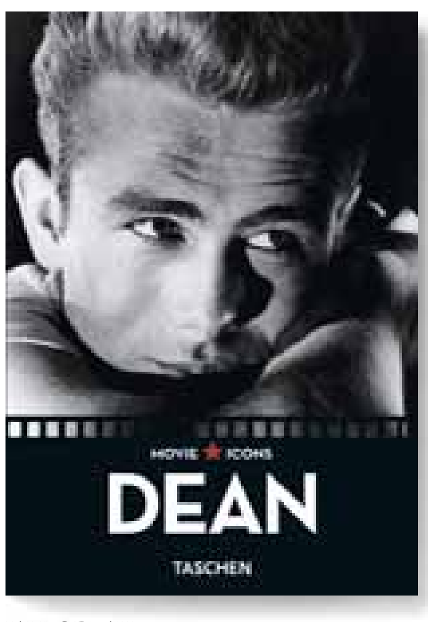
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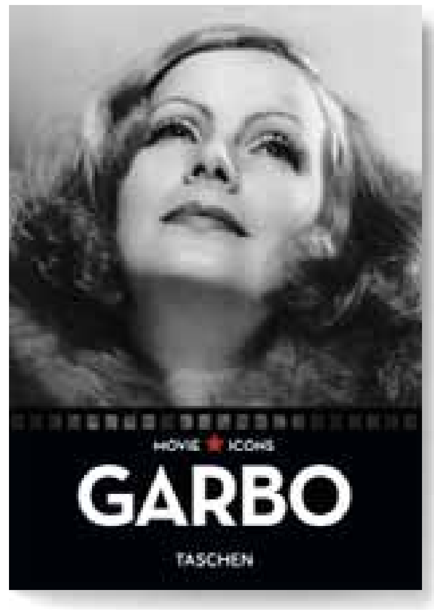
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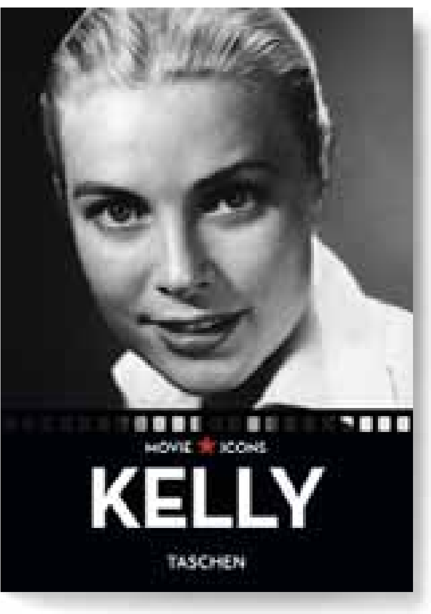
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JAMES DEAN
Cut off at the pass
F. X. Feeney
James Dean died at the age of 24, yet half a century later his mystique is unfaded. Had luck favored him that fatal evening, he might still be with us, an actor in the same generation as Paul Newman, Clint Eastwood, Gene Hackman, and Sean Connery. His phenomenally charismatic performances in such classics as *Rebel Without a Cause*, *East of Eden* and *Giant* have immortalized him as a cinematic great.



GRETA GARBO
The enigmatic beauty
David Robinson
Greta Garbo's uniquely photogenic beauty belies her great talent as an actress, as her performances in *Queen Christina* and *Camille* prove. A hint of a Garbo smile, touch, or glance conveyed volumes. She was languid, distant, and melancholy, yet in her love scenes she conveyed a passion and hunger that startled audiences and overturned American notions of eroticism and sexuality. Part of her fascination, too, is the mystery of her private lives and loves. She remains the world's divine woman.



GRACE KELLY
Grace defined
Glenn Hopp
She was the quintessential Hitchcock blonde, delineating traits of cool beauty, depths of hidden passion, intelligence, playfulness, and style—in short, the qualities that led biographer James Spada to call her "the pious man's Marilyn." Yet she also showed her versatility by winning an Academy Award for *The Country Girl*. Grace Kelly was a classic beauty, a public figure, and a serious actress representative of an era.













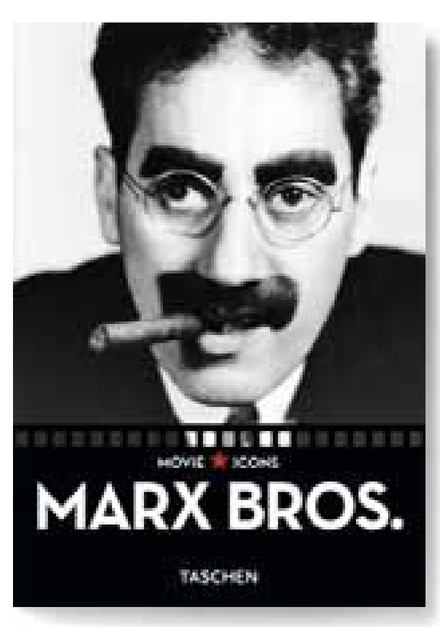
 "Ces portfolios de luxe offrent ainsi au lecteur un voyage en première

TASCHEN's
MOVIE ICONS

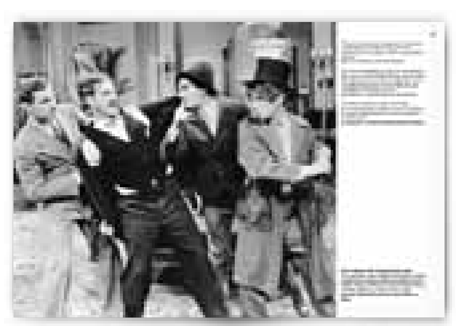
The Movie Icons series: People talk about Hollywood glamour, about studios that had more stars than there are in heaven, about actors who weren't actors but were icons. Other people talk about these things, TASCHEN shows you. *Movie Icons* is a series of photo books that feature the most famous movie icons in the history of cinema. These 192-page books are visual biographies of the stars. For each title, series editor Paul Duncan has painstakingly selected approximately 150 high quality enigmatic and sumptuous portraits, colorful posters and lobby cards, rare film stills, and previously unpublished candid photos showing the stars as they really were. These images are accompanied by concise introductory essays by leading film writers; each book also includes a chronology, a filmography, and a bibliography, and is peppered with apposite quotes from the movies and from life.

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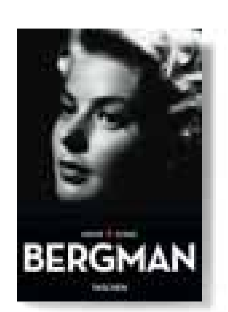


MARX BROTHERS
Godfathers of screwball comedy
Douglas Keesey
"The surprising thing about this film was that I succeeded in not going crazy," said director Leo McCarey about working with the manic Marx Brothers on *Duck Soup*. The madcap antics of Groucho, Chico, Harpo, and (sometimes) Zeppo have driven audiences wild with laughter in such unforgettable films as *A Night at the Opera* and *A Day at the Races*. The Marx Brothers' inimitable and irrepressible humor continues to inspire us today.

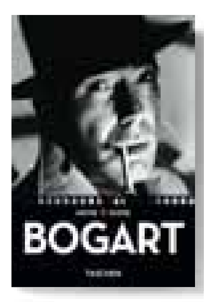




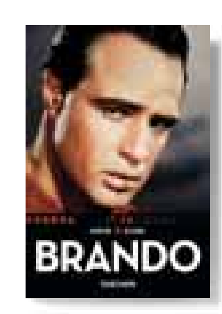
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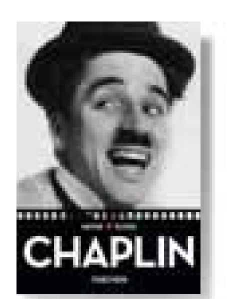
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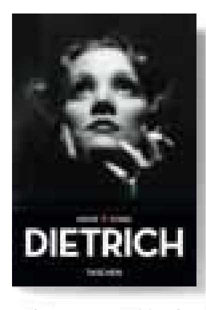
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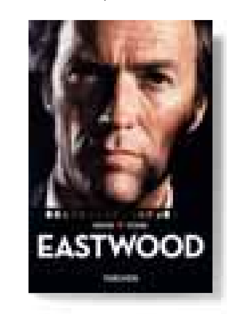
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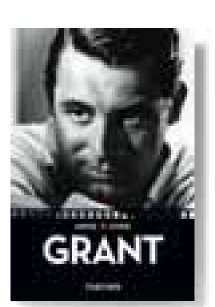
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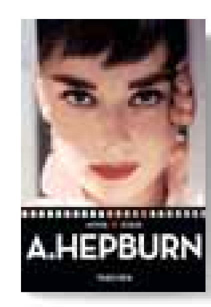
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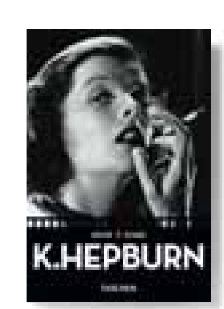
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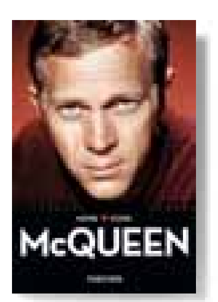
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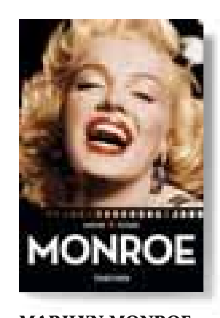
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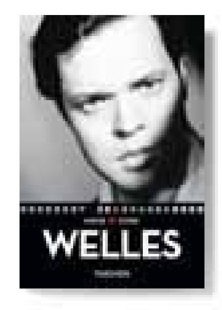
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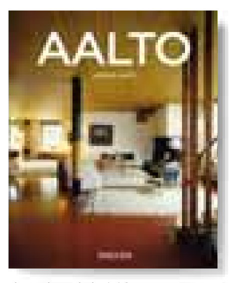
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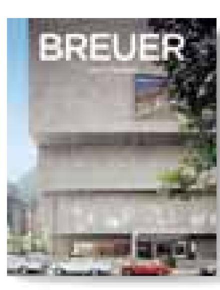
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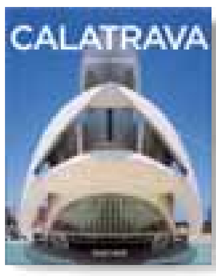
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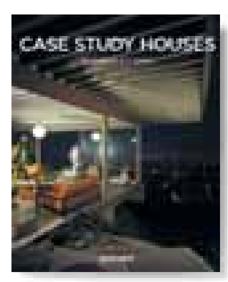
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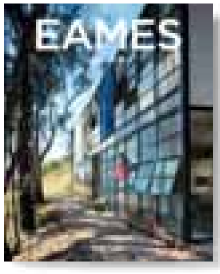
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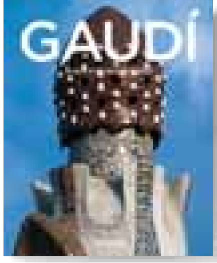
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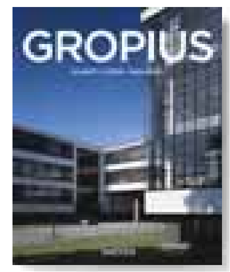
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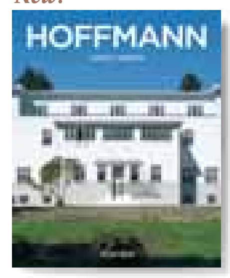


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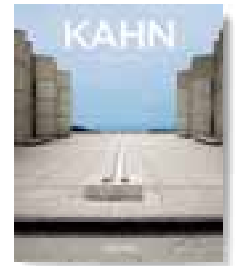


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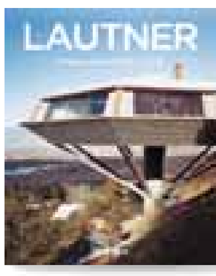
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August Sarnitz



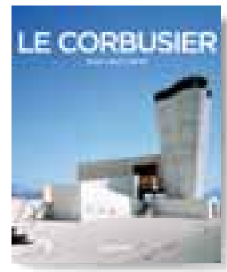
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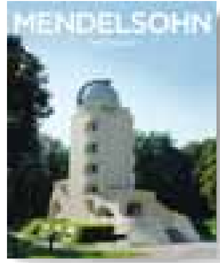


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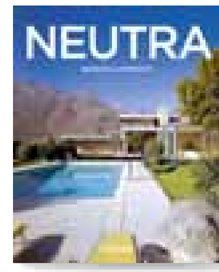
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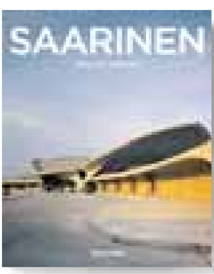
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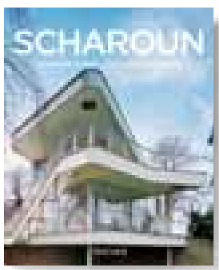
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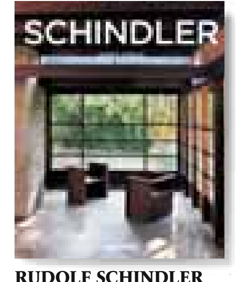
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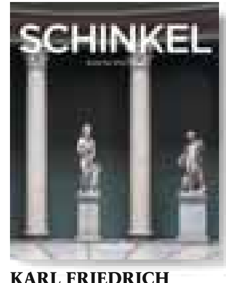
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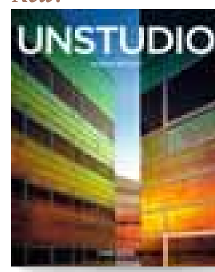


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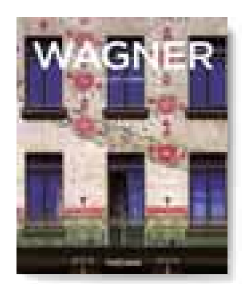


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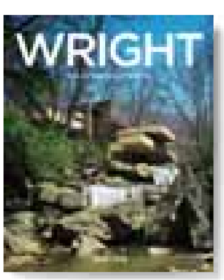
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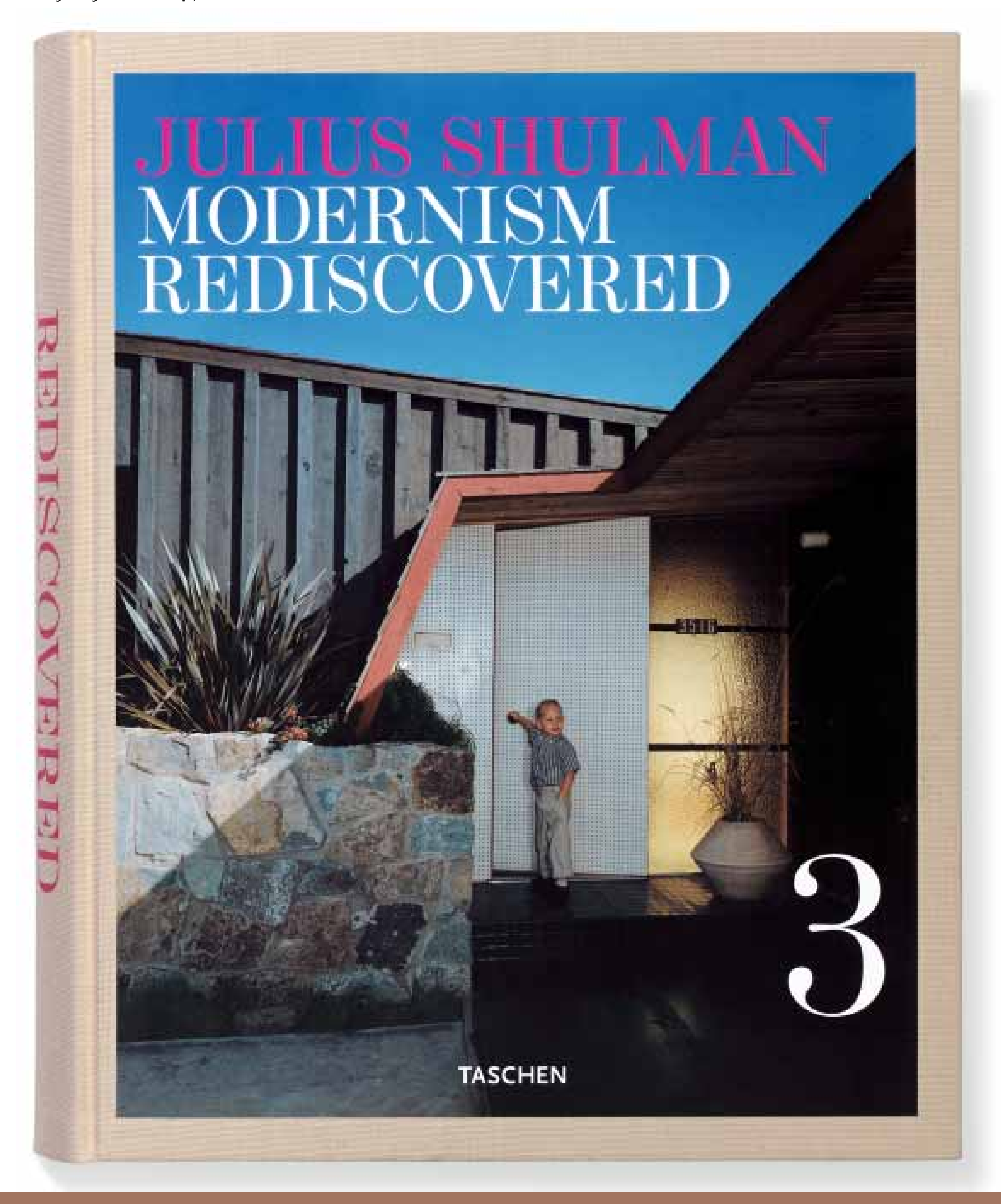


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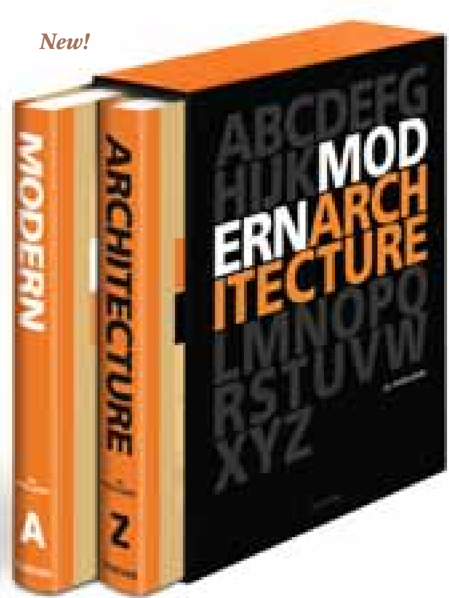
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Architecture

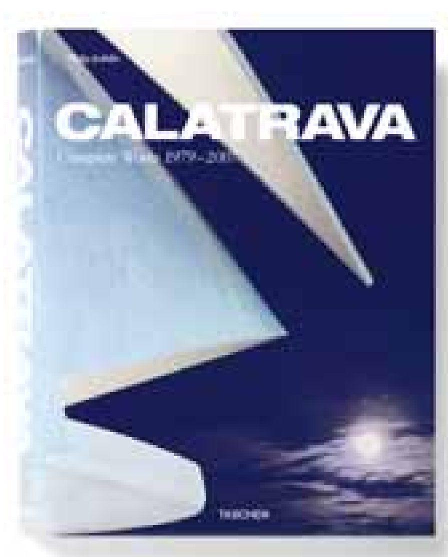
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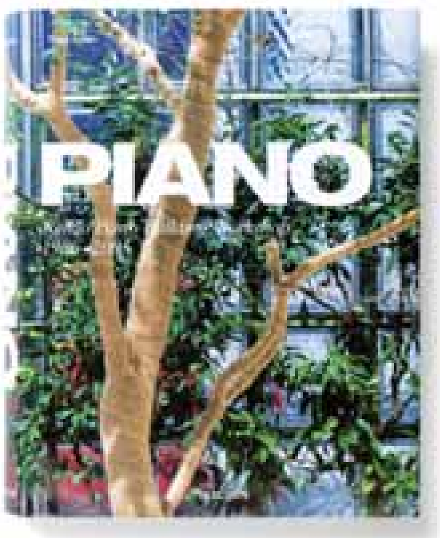
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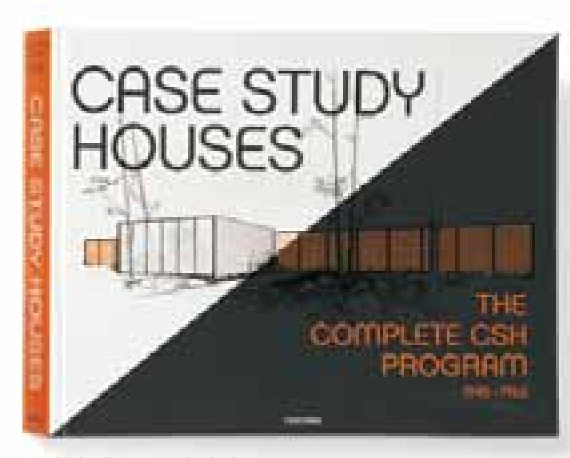
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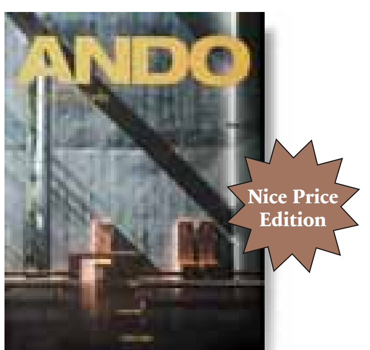
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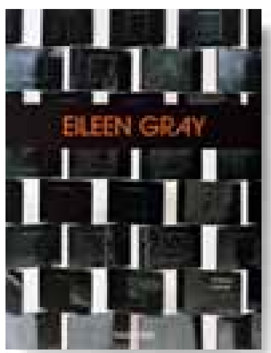
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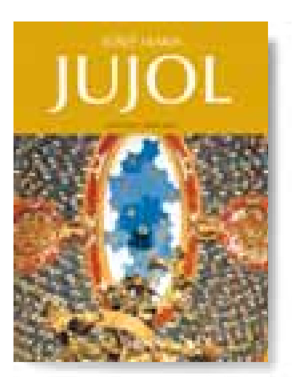
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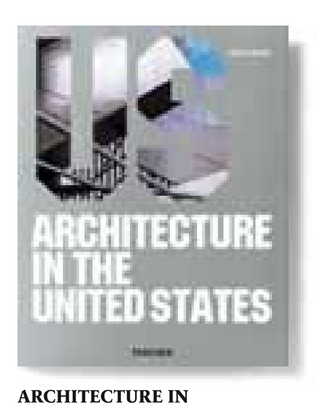
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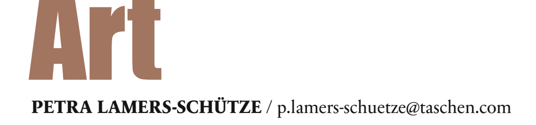


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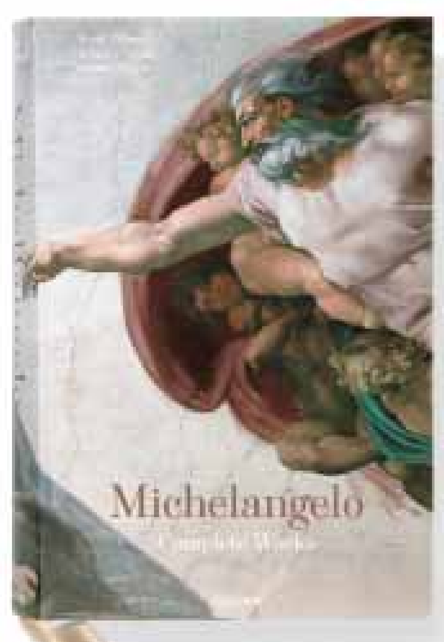


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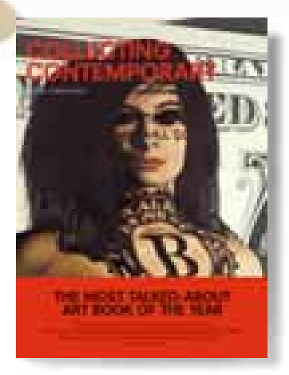
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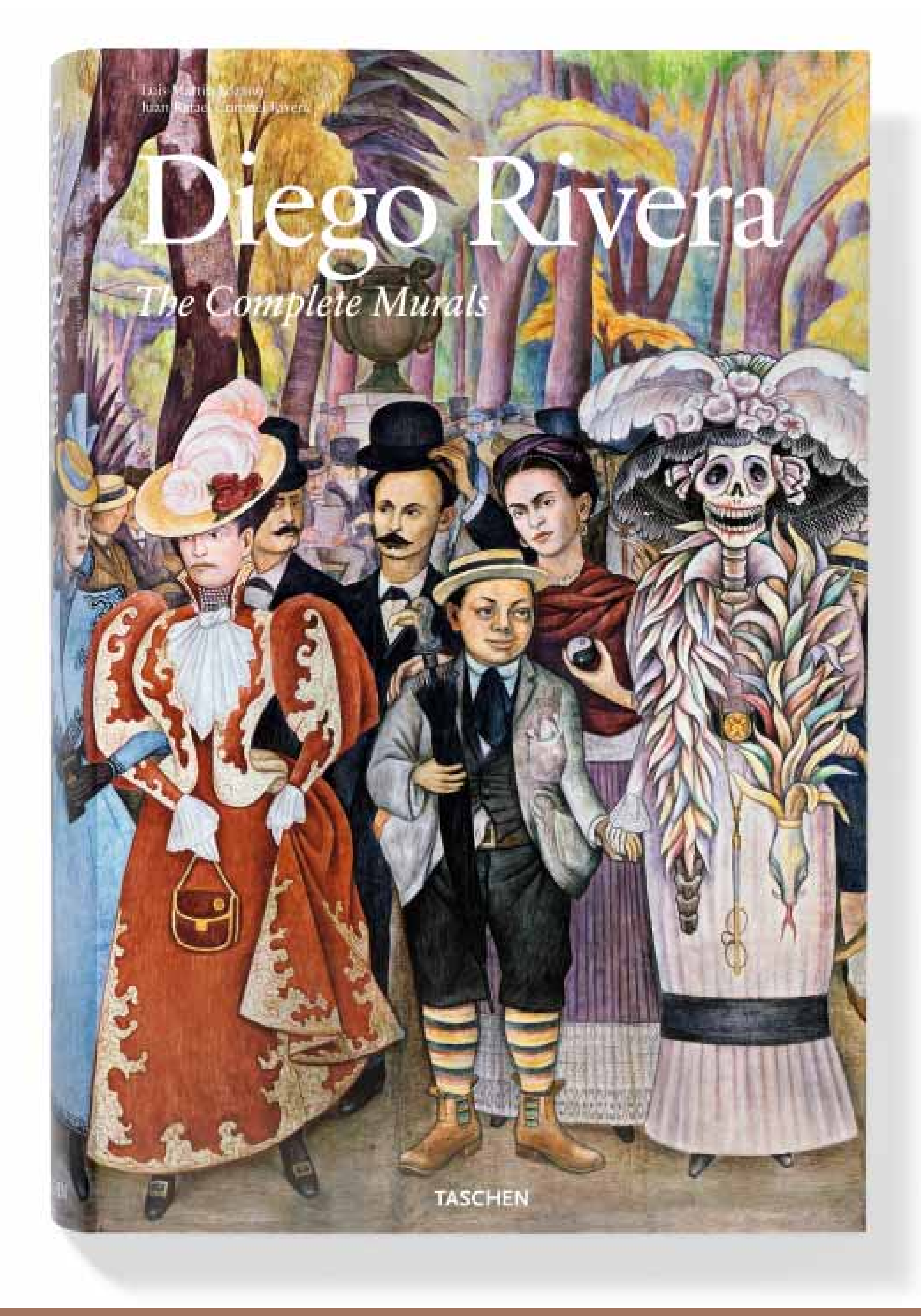
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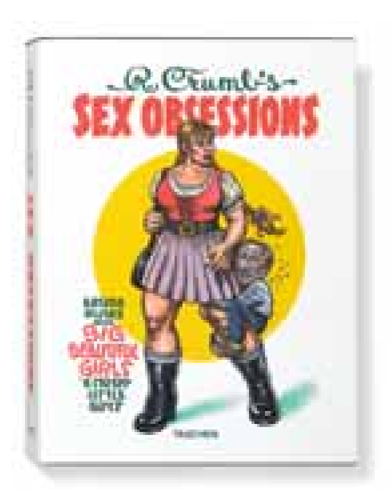


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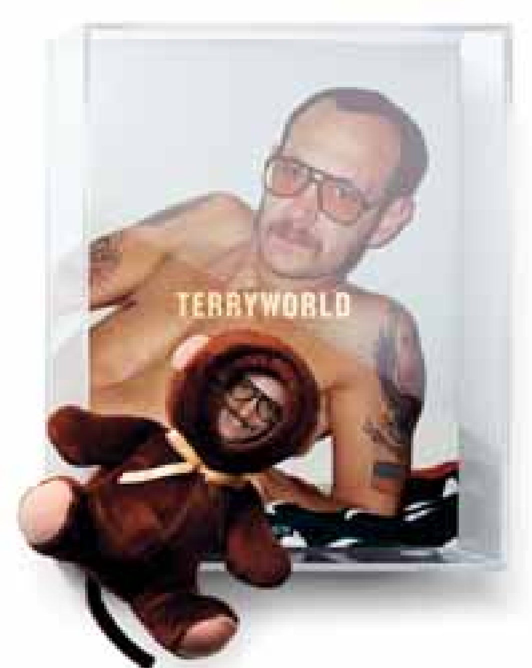
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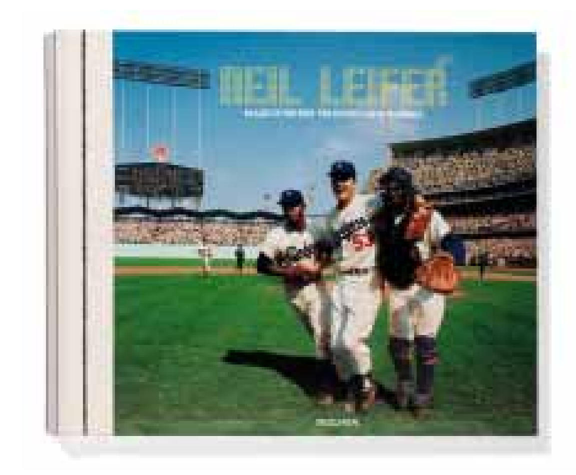
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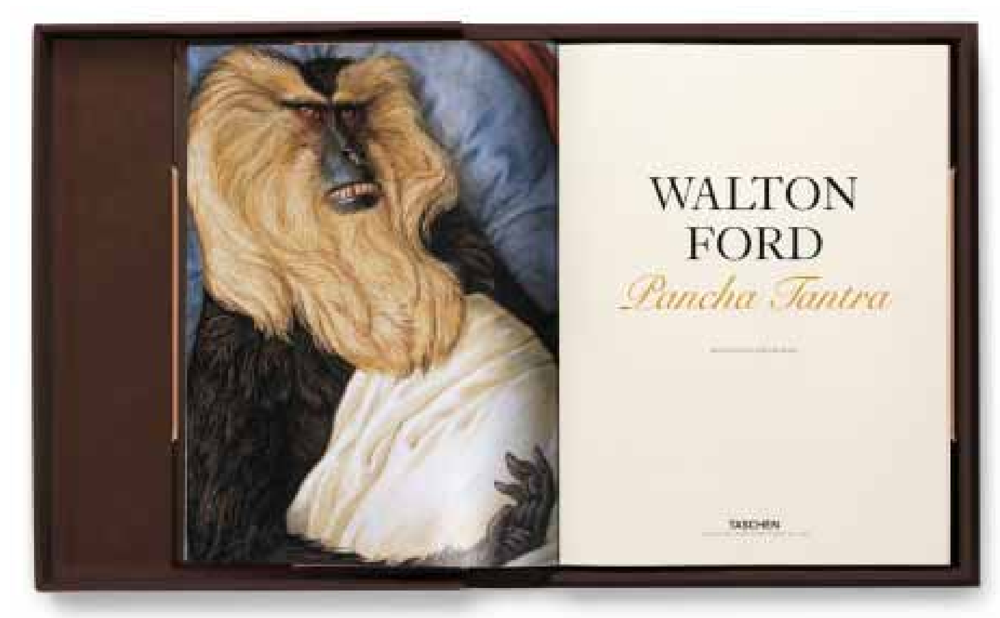
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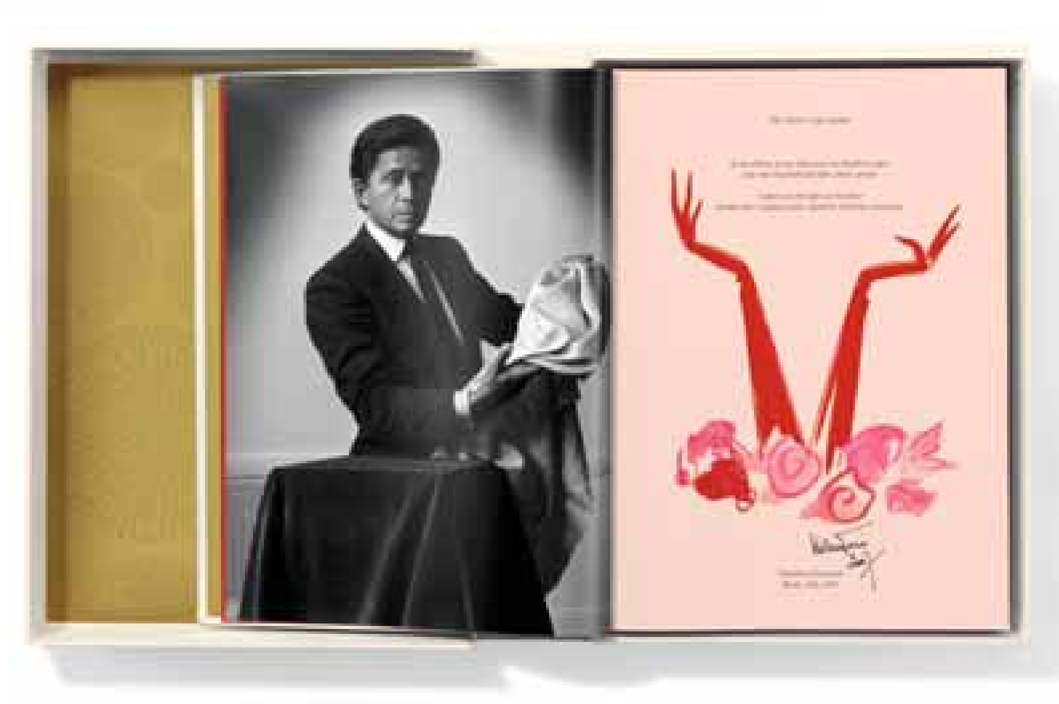
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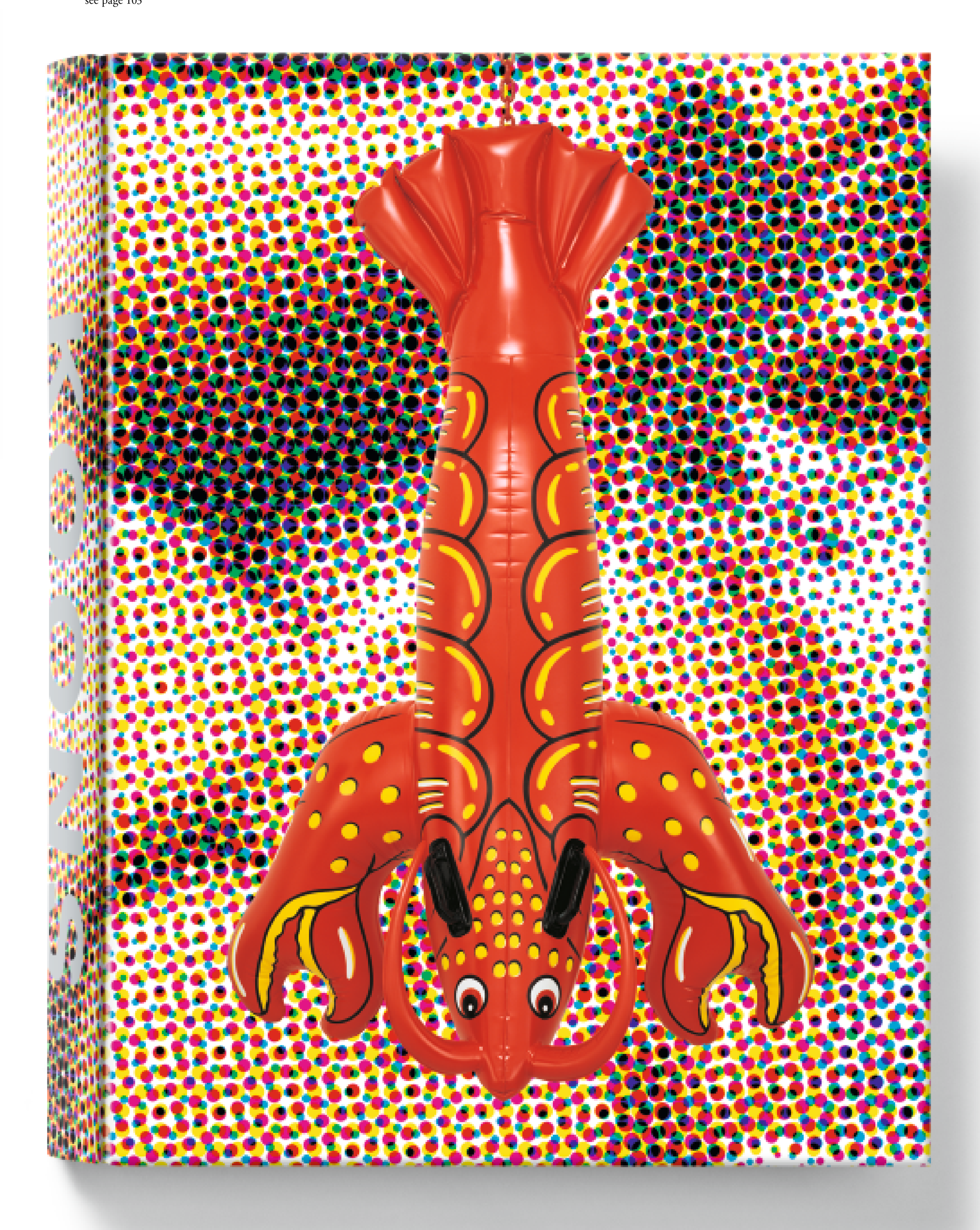
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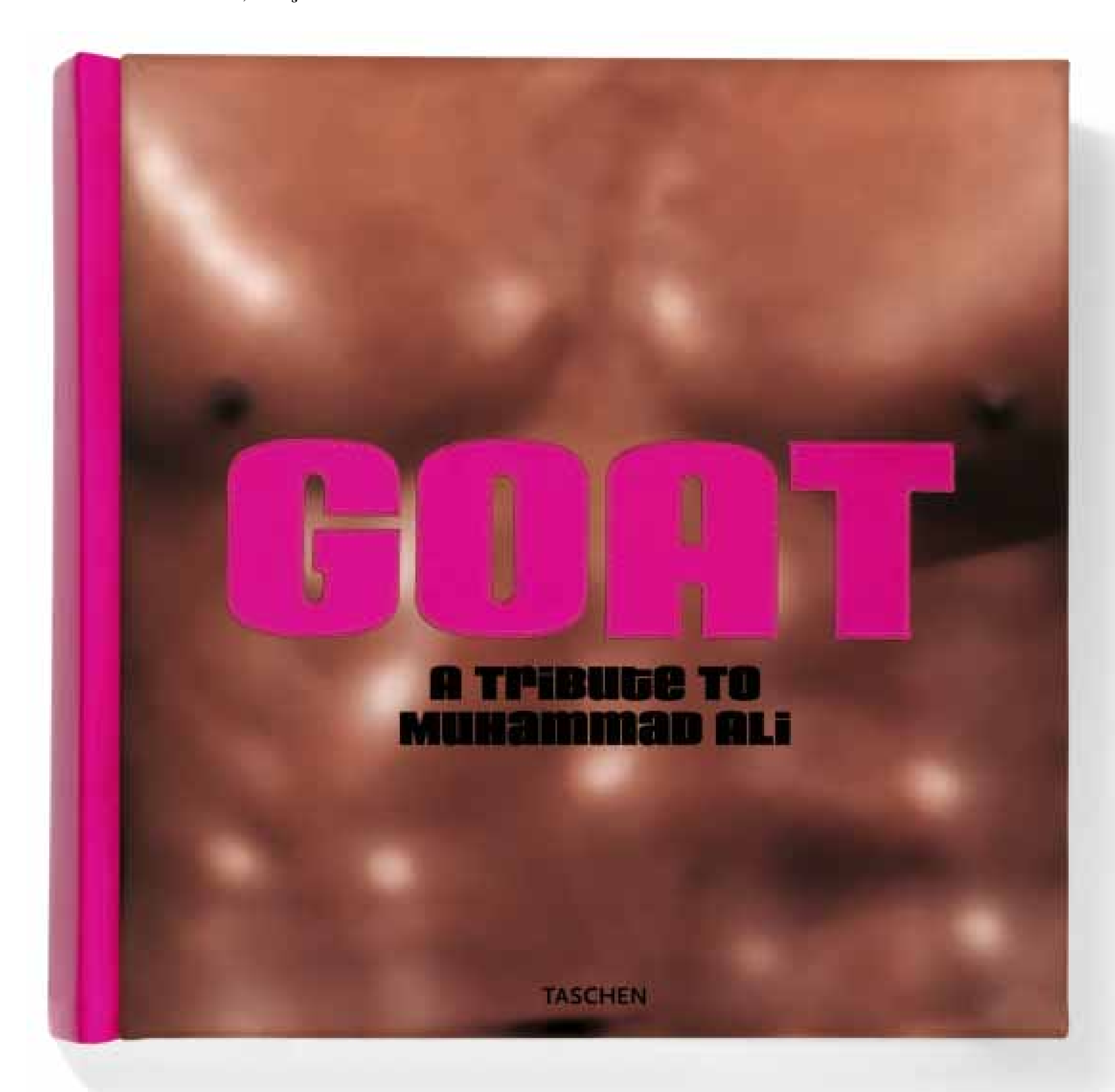
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see page 103



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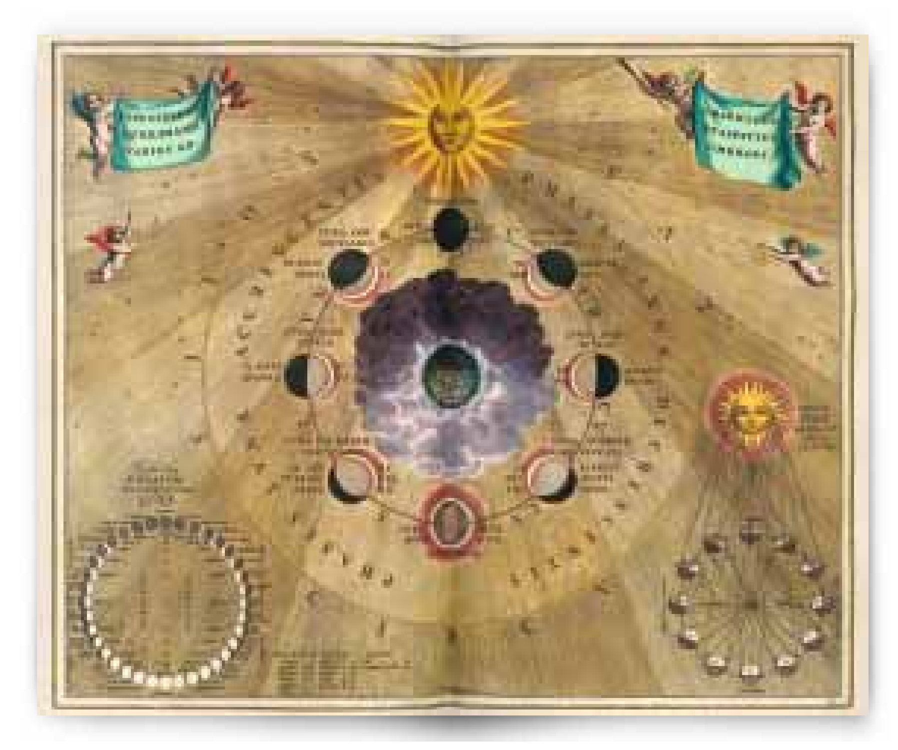
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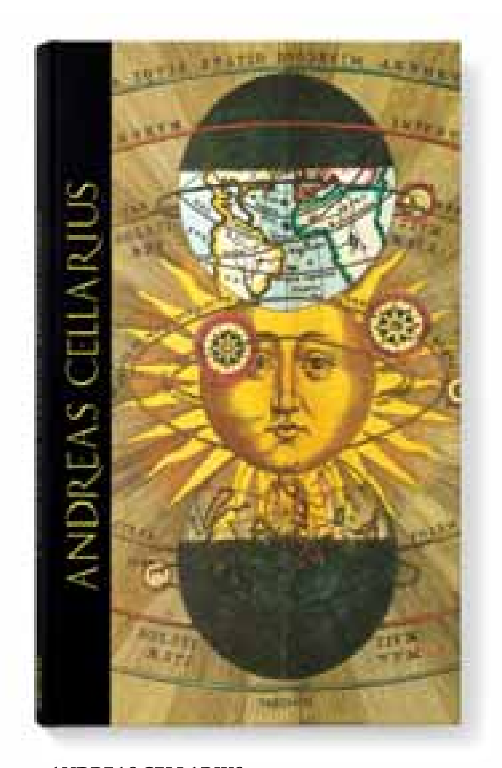
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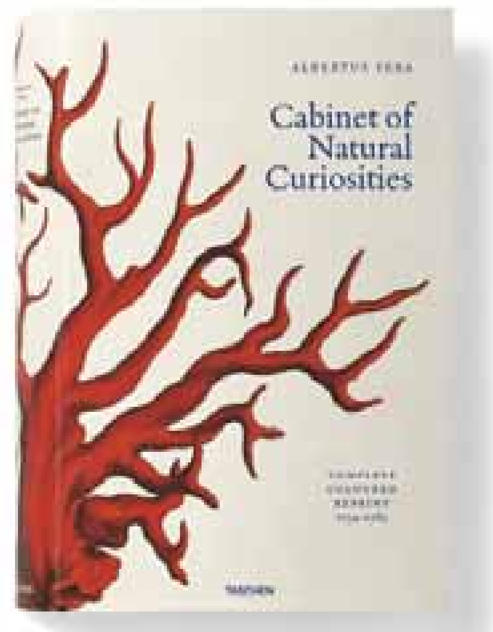


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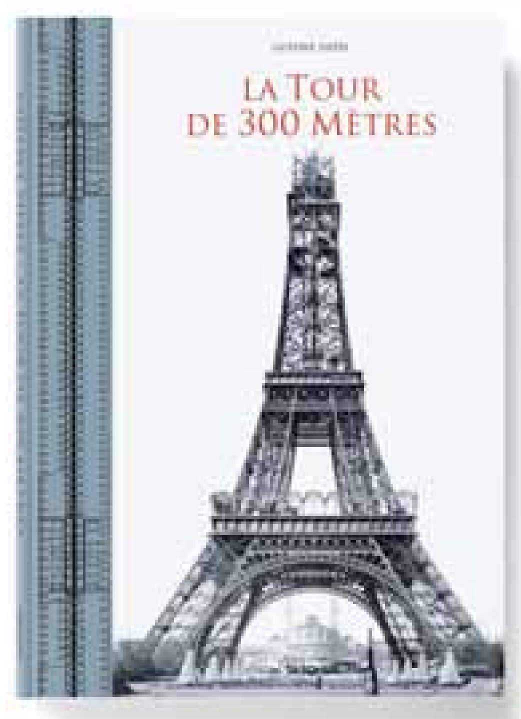
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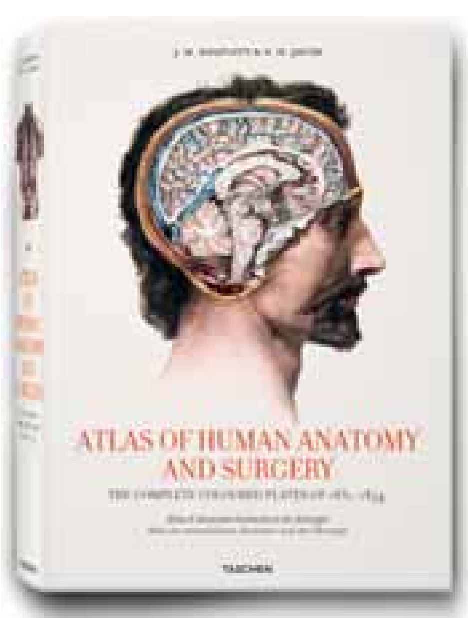




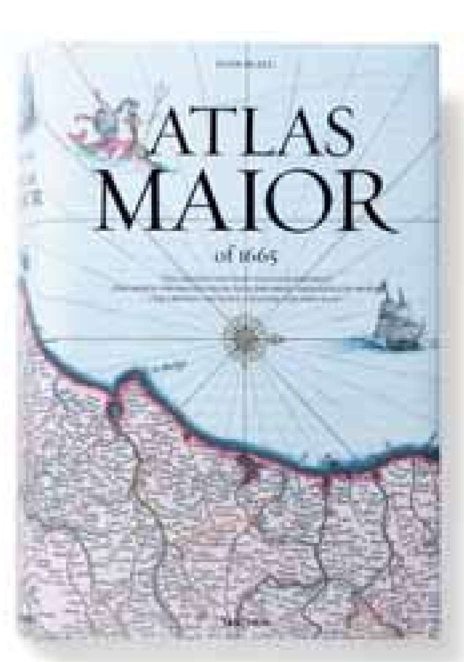
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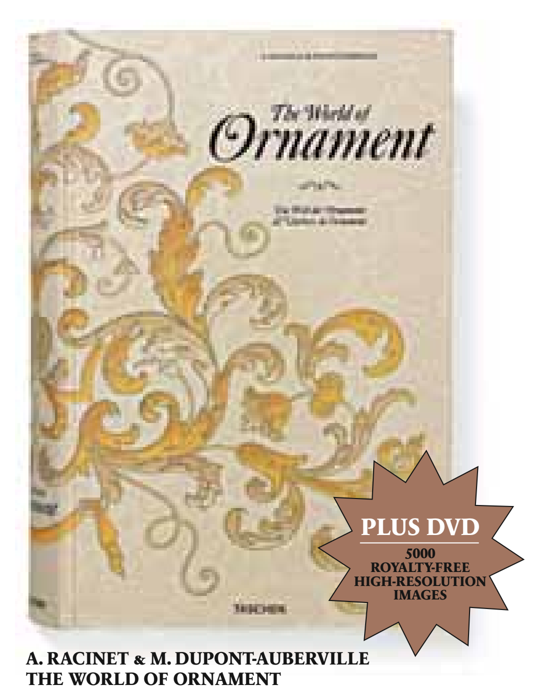
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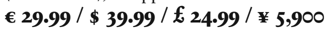
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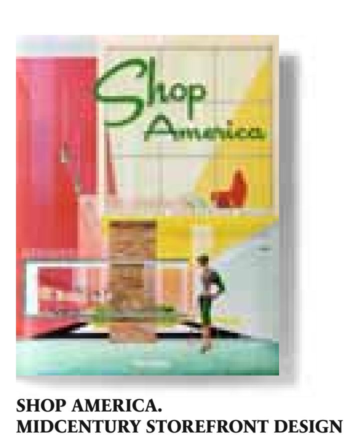
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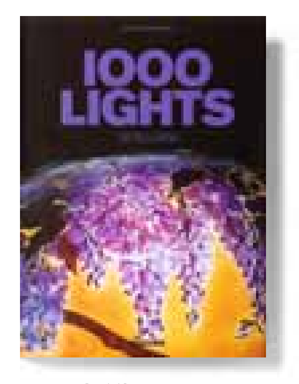




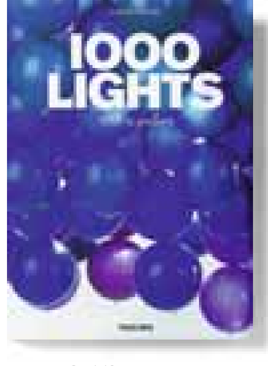
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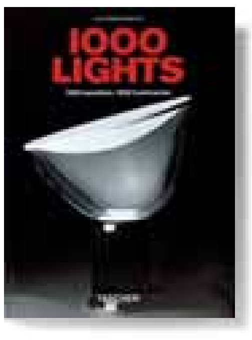
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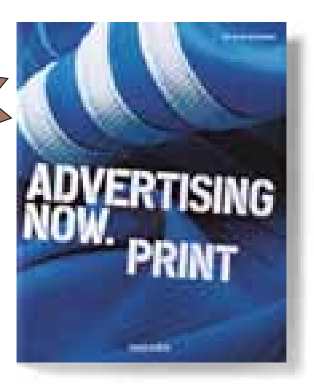


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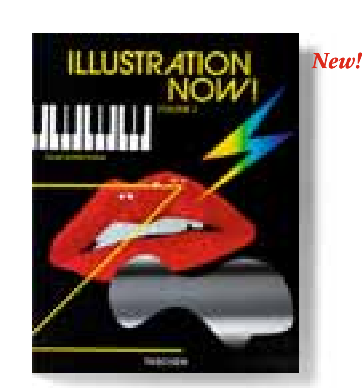
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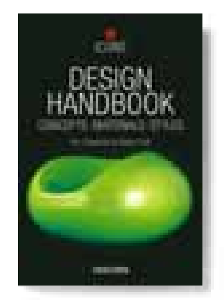
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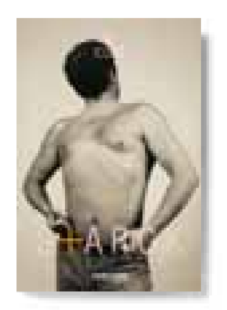
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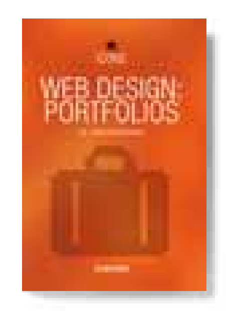
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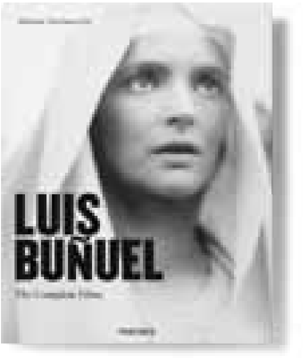
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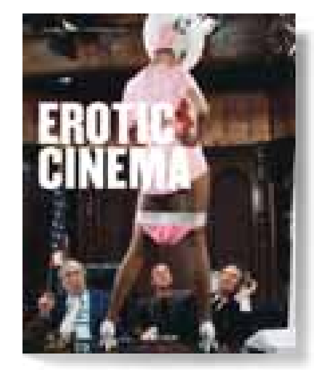


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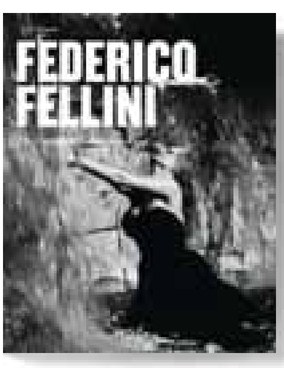
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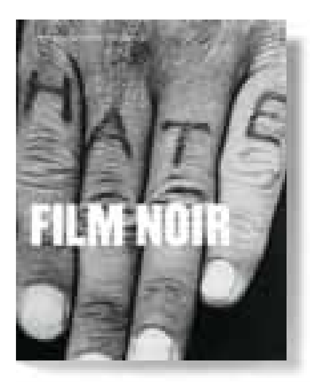
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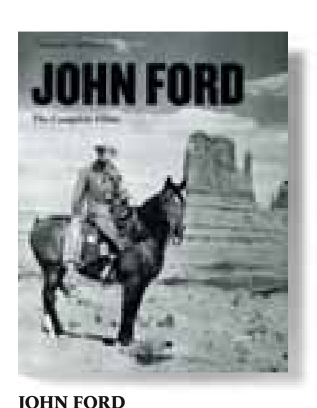
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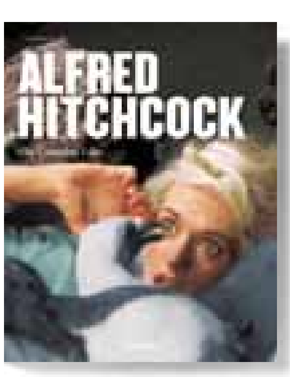
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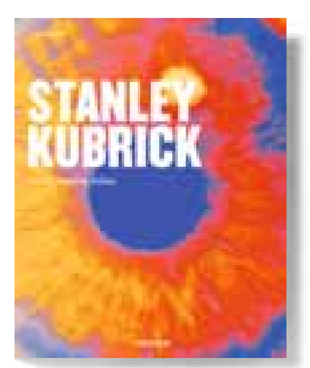
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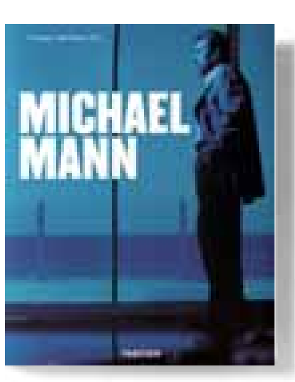
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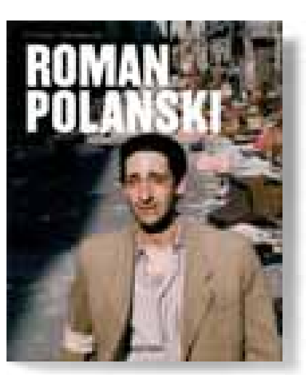
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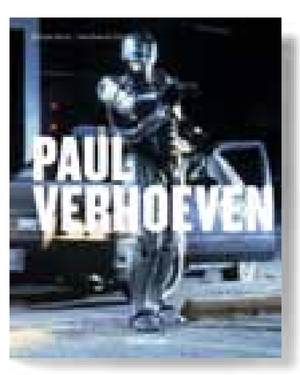
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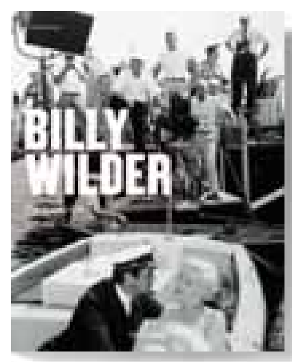
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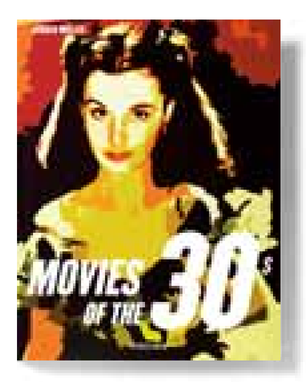
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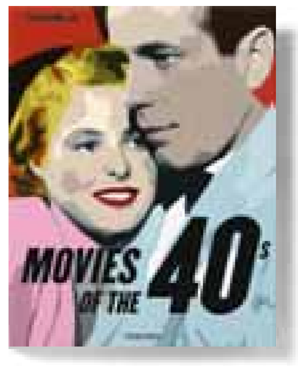
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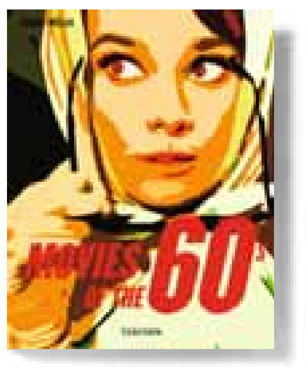
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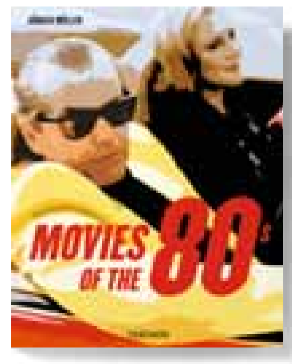
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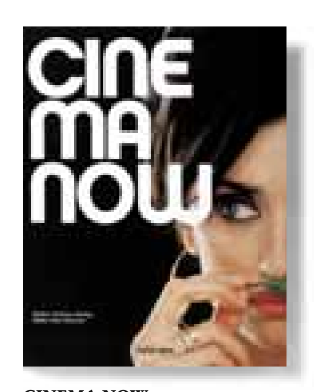
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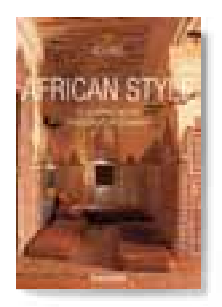
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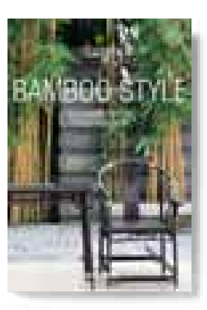
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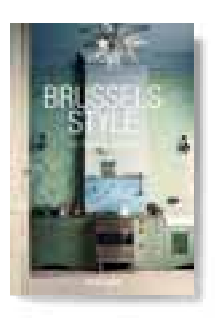
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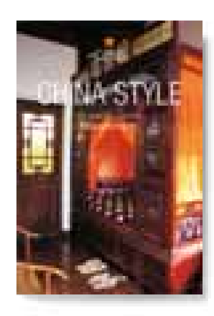
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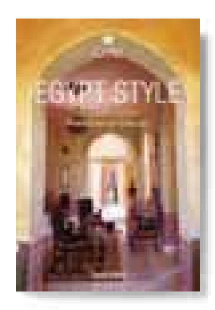
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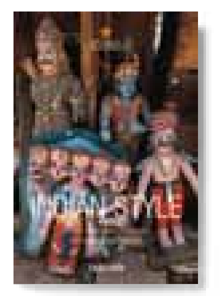
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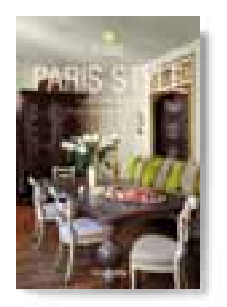
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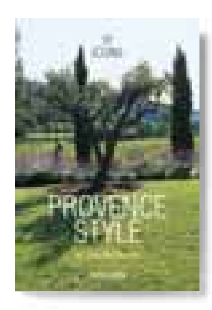
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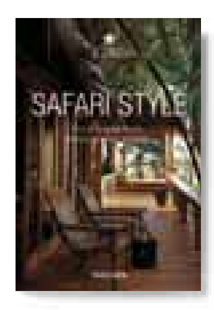
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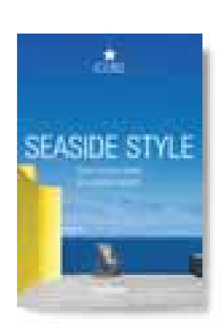
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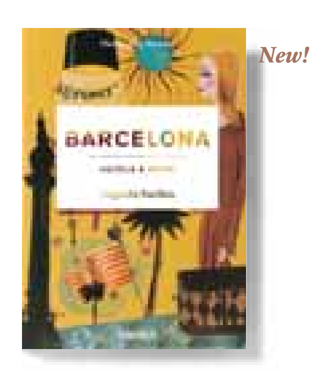
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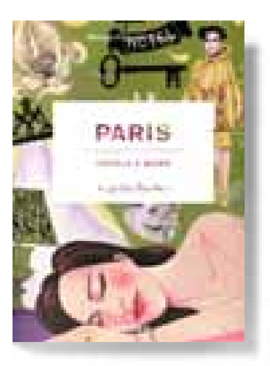
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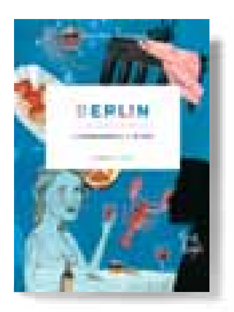
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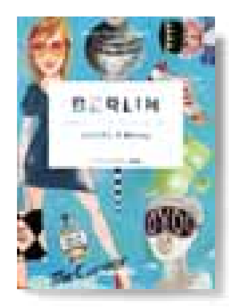


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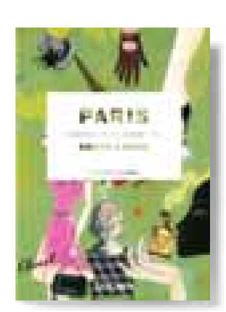


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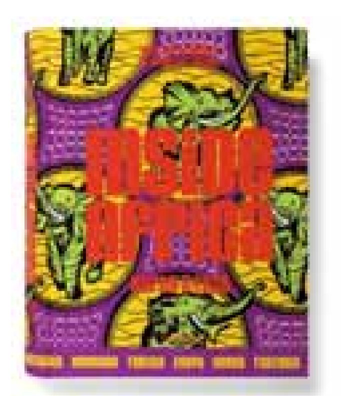
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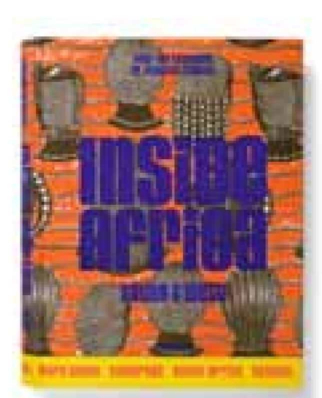
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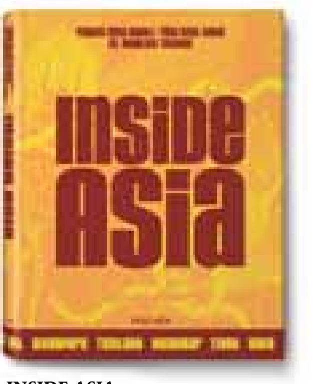




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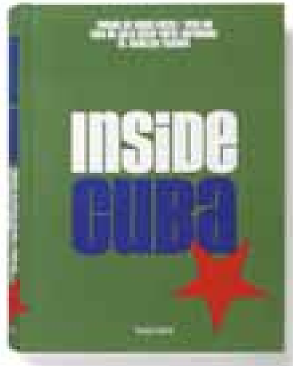
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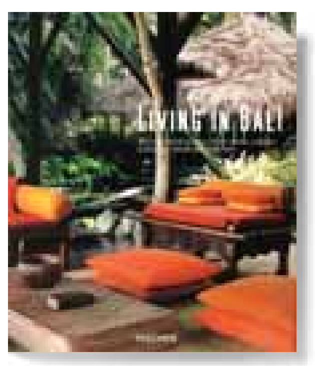




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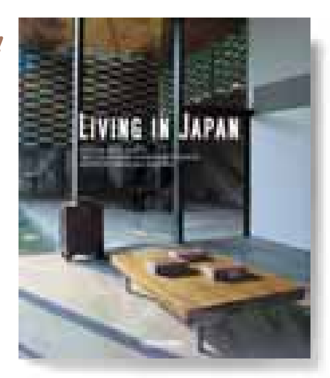


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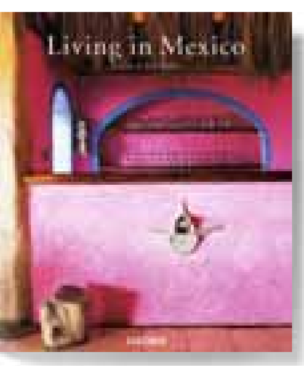


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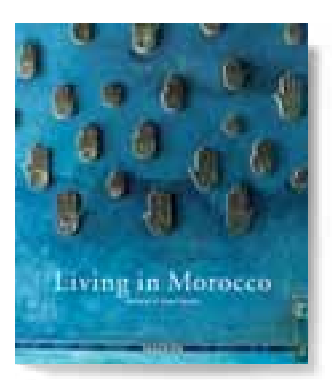
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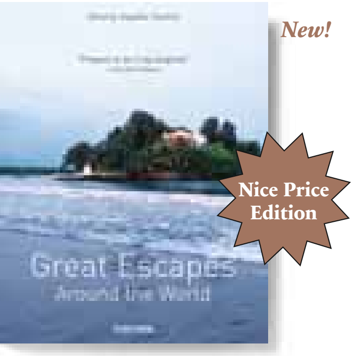
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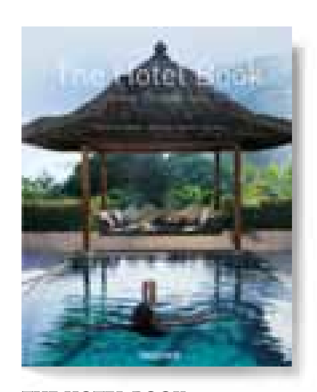
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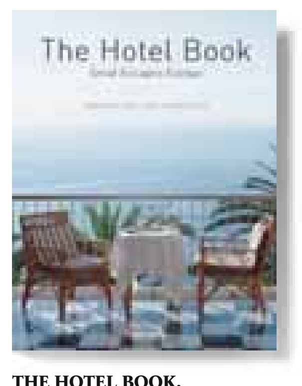
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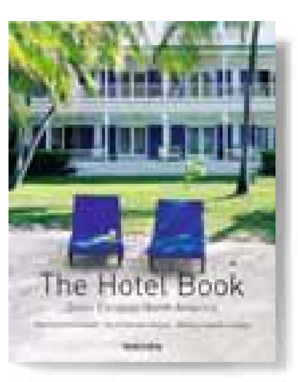
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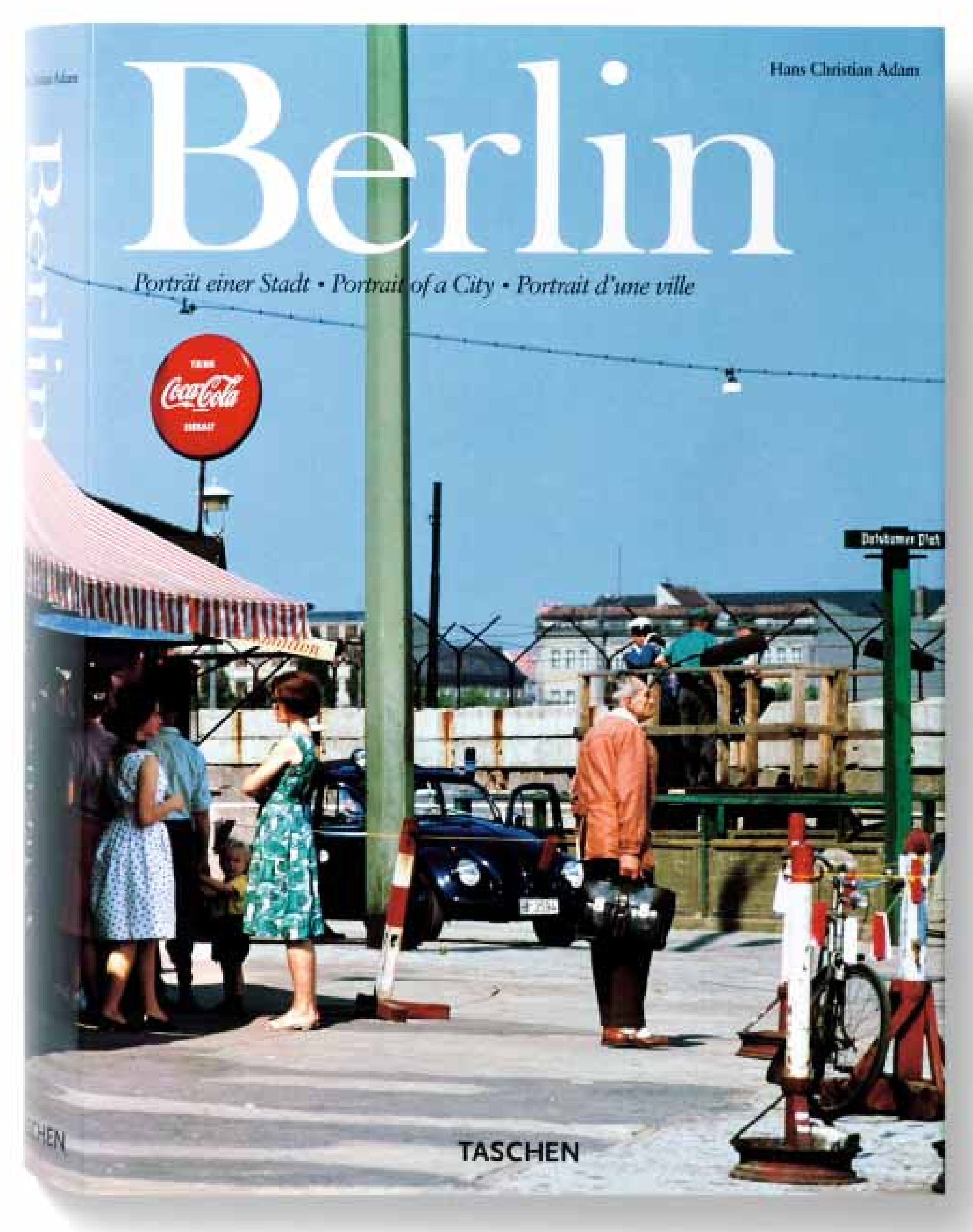
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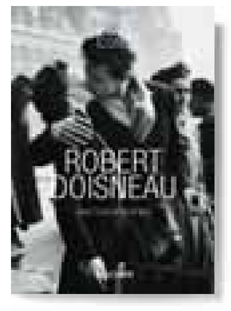
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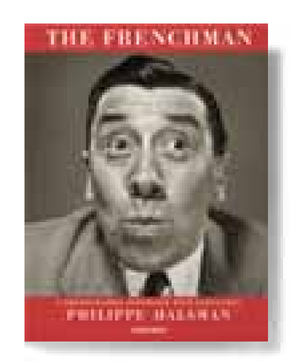
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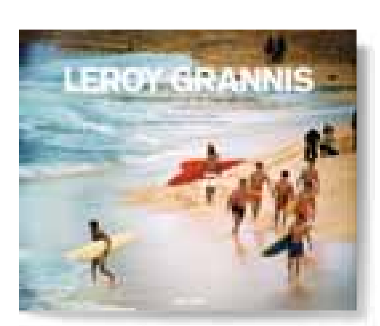
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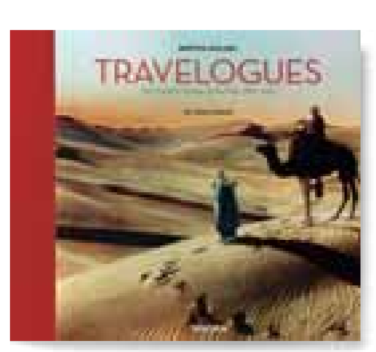
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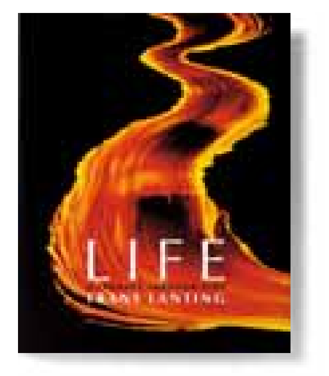


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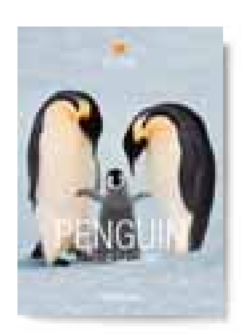
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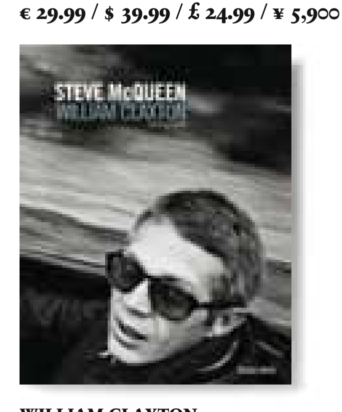
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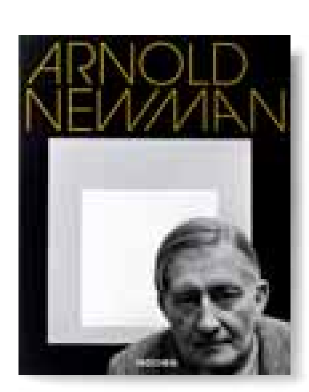
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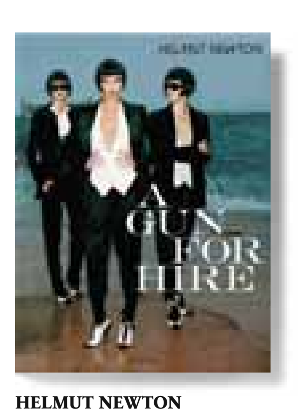
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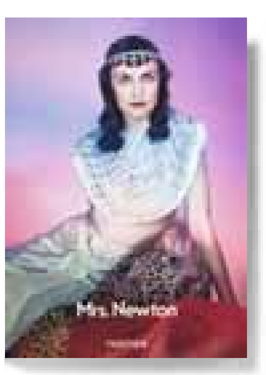
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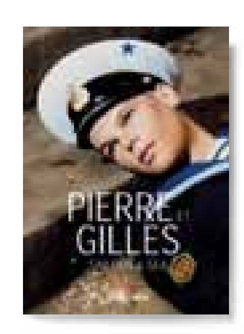
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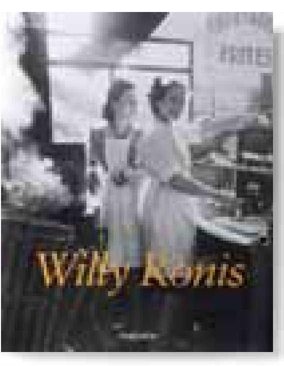


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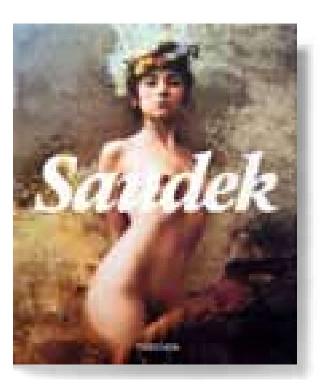


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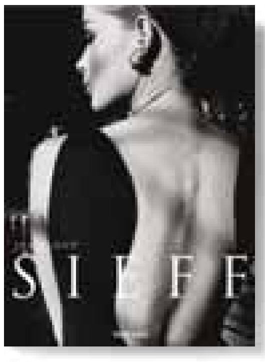


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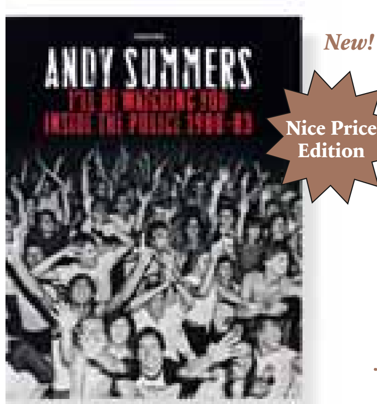
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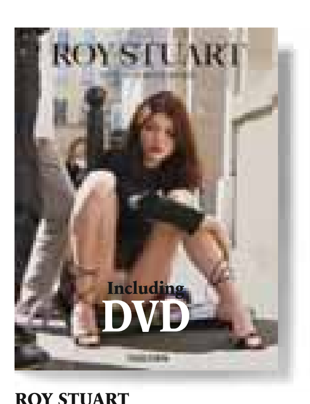
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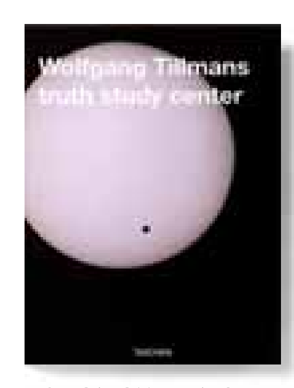
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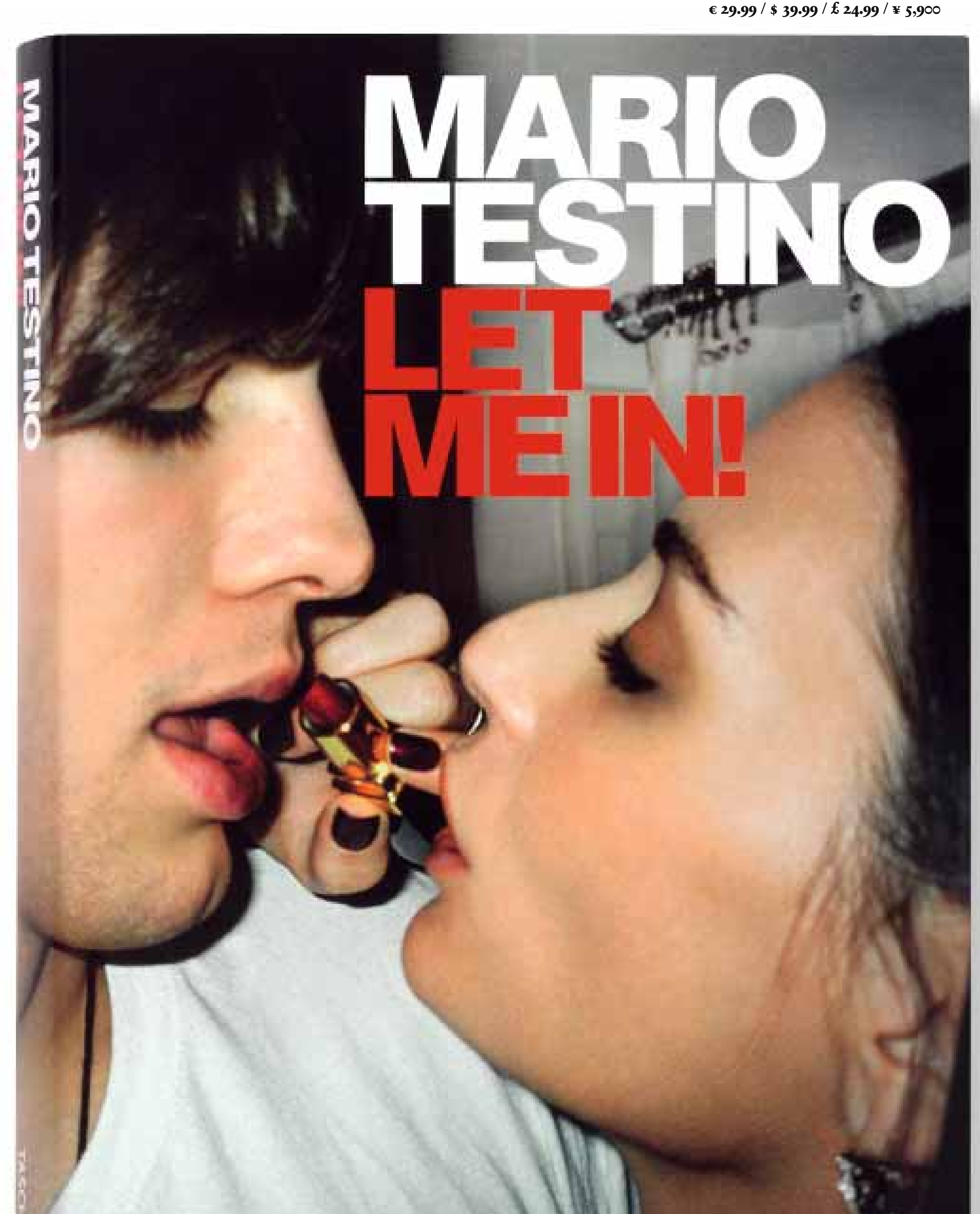
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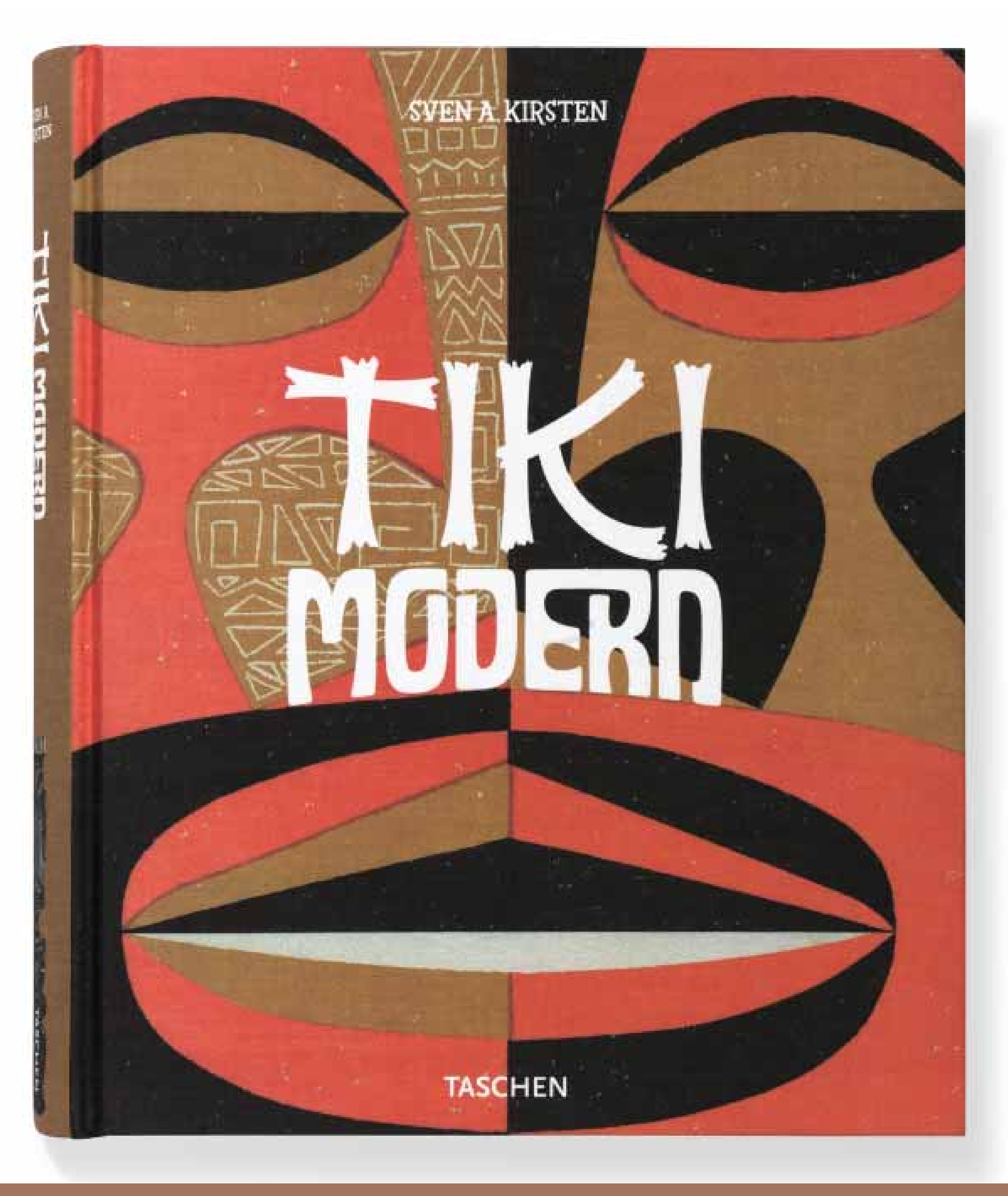
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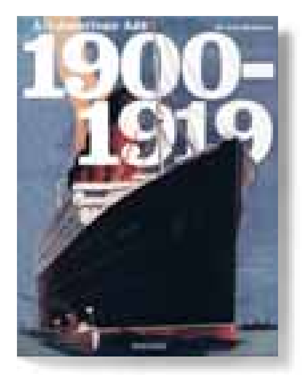
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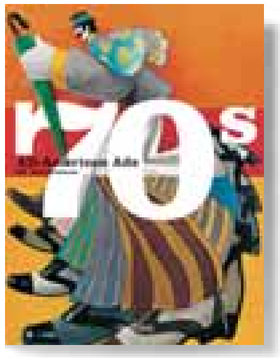
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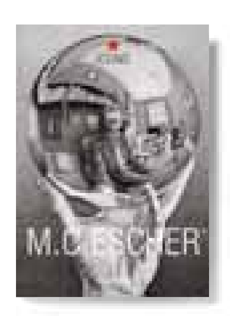
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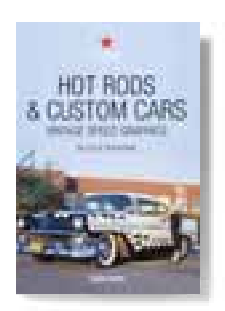
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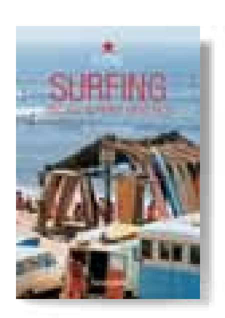
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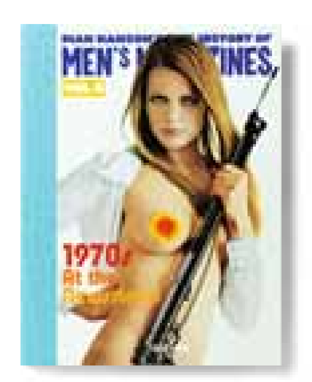
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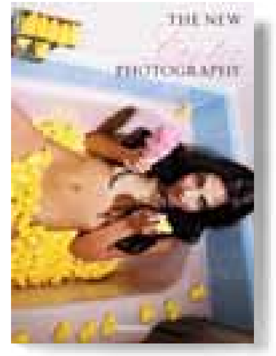
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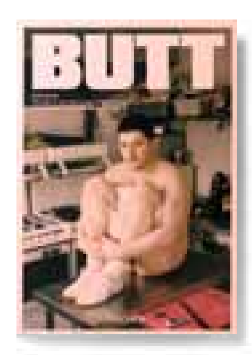
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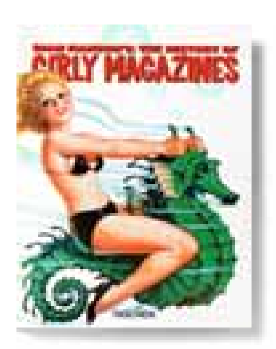
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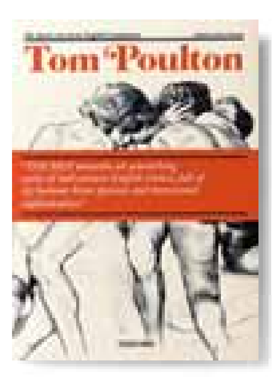
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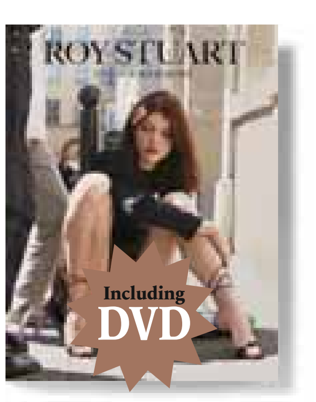
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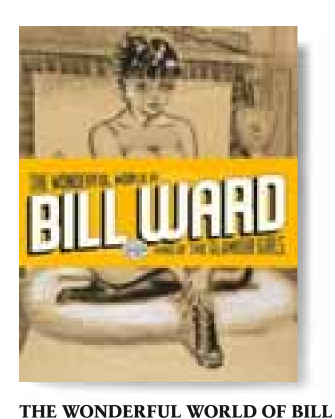
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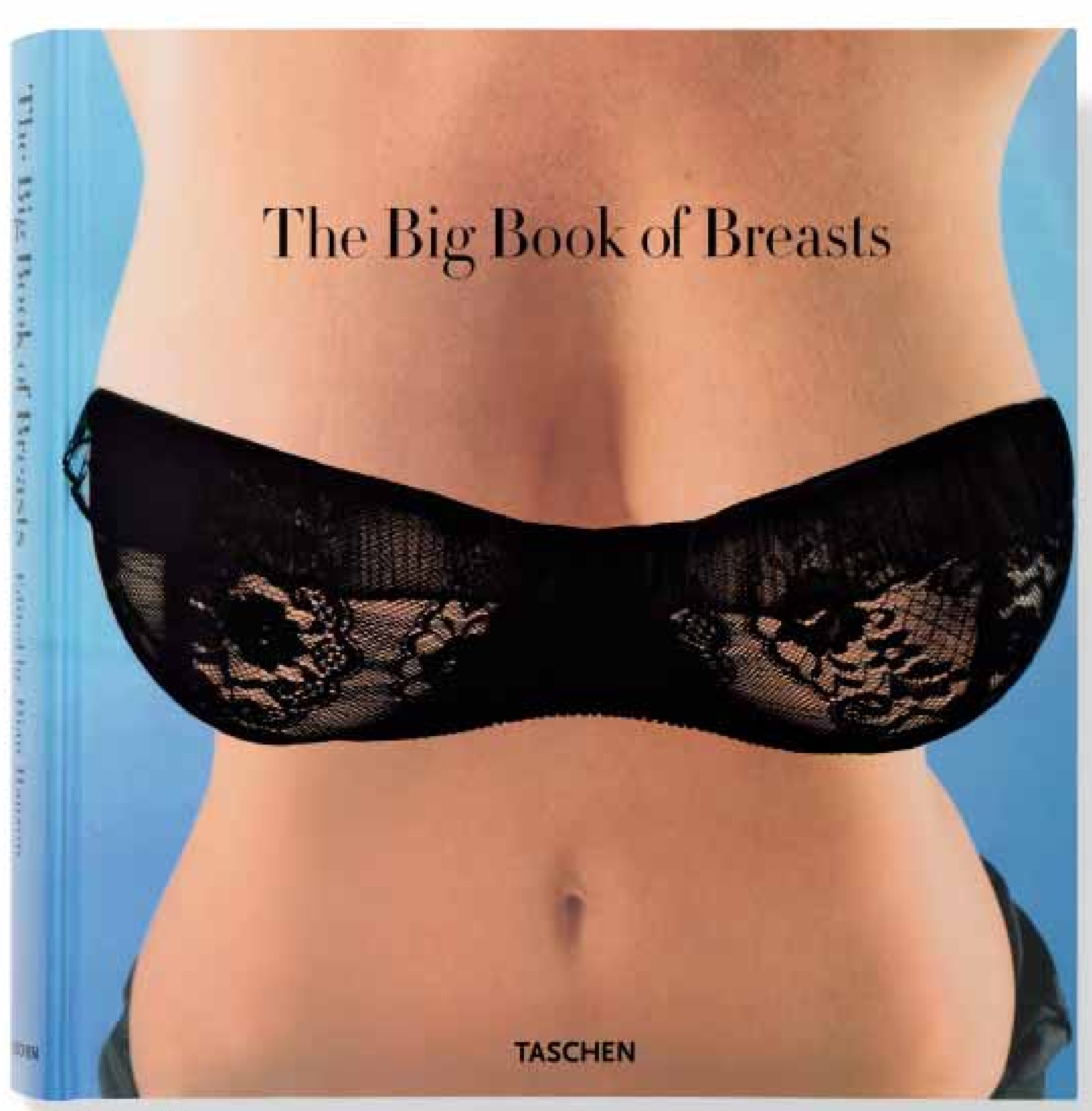


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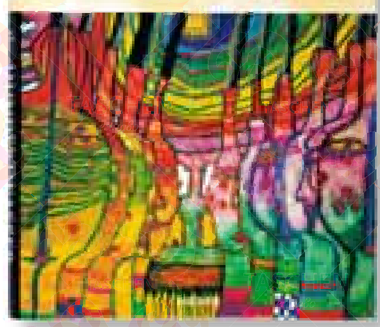


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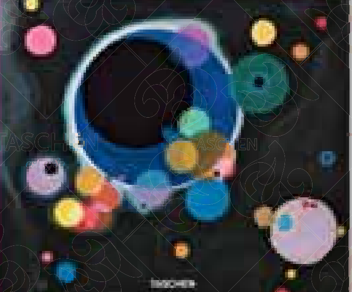


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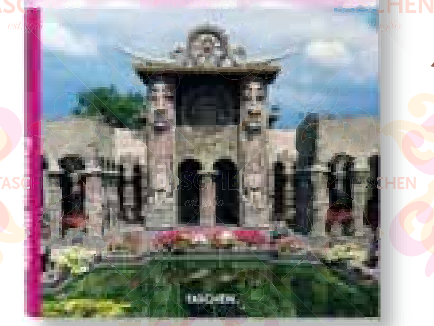
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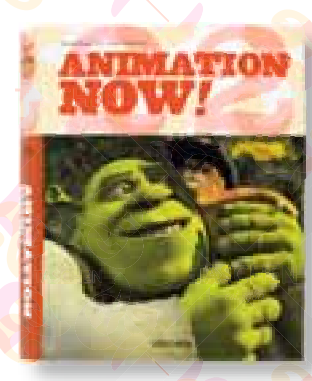
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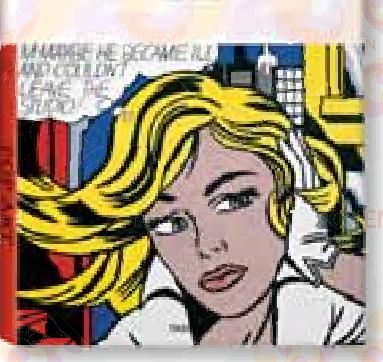


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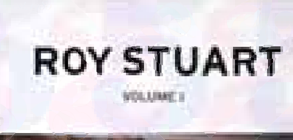




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In memory of Ingo F. Walther

1933–2007



Ingo F. Walther. Photo © Peter Horn

Recently my dear friend and collaborator, Ingo F. Walther passed away. I'd like to tell you how we met and how we developed a wonderful friendship and equally marvelous cooperation.

It was 22 years ago at the swimming pool of the Hotel Bayerischer Hof in Munich. We were still quite a young publishing house and had just had a streak of luck with two highly successful art books on Magritte and Dalí, for which we had bought the rights abroad and sold in Germany at very competitive prices. This obviously did not escape the attentive eye of a curious bookworm such as Ingo, and one day I found on my desk in Cologne our own Dalí book together with a letter from a certain Mr. Walther from Alling. He had gone to the trouble of marking with a red felt pen over a thousand mistakes in our book.

In his letter he suggested that there was room for improvement with this edition and that he knew the right man to take care of it. You might have guessed that he was referring to himself and, as became apparent later on, he was absolutely right. And even if Ingo, faithful to one of his many previous jobs, revealed himself as a true teacher by marking 950 times the same mistake—a missing accent on the "i" in the name Dalí—it was he who taught our small team how to make books. His first book was on Picasso and retailed for 9.95 DM, as this was a long time before the Euro was introduced.

The book became an instant bestseller and many more followed over the next years, covering van Gogh's complete paintings, the art of the 20th century and the last book which he wrote and edited, *Codices Illustres*, presenting the most beautiful manuscripts from around the globe.

I think it is fair to say that without Ingo, the publishing house would have developed in a different direction. Many of his books became pillars of our house and from the beginning we shared an almost anarchistic desire to make sophisticated, intelligible books so accessible that anybody in the whole wide world could afford them.

It is difficult to separate the author and editor Ingo from the human being, as he did professionally what he loved as a private person. I was fortunate enough to know and learn to love both sides of Ingo's personality. We developed a deep friendship that was based on profound respect and sympathy, including a great understanding for each other's shortcomings.

I am grateful for the privilege of having known Ingo as a friend and mentor. His honesty, sense of humor, and reliability will never be forgotten.

—Benedikt Taschen

Left: *In 1985 Ingo F. Walther edited and wrote one of the first TASCHEN original publications,* Picasso–Genius of the Century. ***Right:*** *Ingo F. Walther and Benedikt Taschen at the Frankfurt Book Fair, 1986.*



"The store was packed with booksellers and artists and publicists, and everyone was talking, talking, talking... The conversation was aided by something that isn't always in evidence at BEA parties: books! Yes, most of us were standing around the store's islands, leafing through some of the company's beautiful volumes."

—PUBLISHER'S WEEKLY, *New York*

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—GAWKER.COM, ON THE DAVID LACHAPELLE SIGNING FOR Heaven to Hell AT THE STORE NY

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5. *Hunter S. Thompson, Playboy Beauty Shauna Sands and Hugh Hefner, Los Angeles, 2004*
6. *Brendan Fraser and Julius Shulman, Los Angeles, 2006*
7. *Wolfgang Tillmans, Los Angeles, 2006*
8. *William Claxton, Paris, 2004*
9. *Richard Kern, New York, 2007*
10. *Peter Beard, Paris, 2006*
11. *Tadao Ando, Paris, 2004*
12. *Helmut Newton, Los Angeles, 2004*
13. *Christo & Jeanne-Claude, New York, 2006*
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15. *Pierre & Gilles, Paris, 2007*
16. *Renzo Piano, Paris, 2005*
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